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Units 1,2, & 3

English 10-1



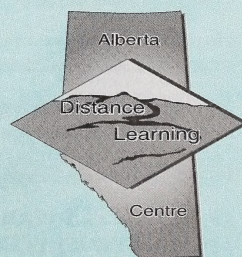
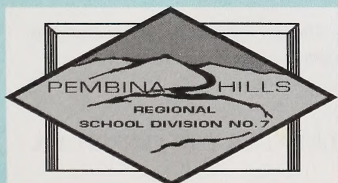
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English 10-1

Unit 1

Introduction



CANADIAN CATALOGUING IN PUBLICATION DATA

Sheets, Marvin

Alberta Distance Learning Centre - English 10-1
Pembina Hills Regional Division #7

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Senior High Principal: Ruth LeBlanc

Program Coordinator: Stephen Walker

Author: Marvin Sheets

Contributing Writers: Nicola Ramsey

Keri Helgren

Chris Pethybridge

Resource Development Editor: Margaret Barry

Proofreaders: Donna Klemmer and Ben King

Curriculum Validator: Keri Helgren

Cover Design: Kim Deley

Interior Design and Page Layout: Debbie Westman



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<http://www.adlc.ca>

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Welcome to English 10-1

Unit 1: Introduction

Overview

This introductory unit identifies and explains



- the types of assignments required in English 10-1
- how to submit assignments
- the meaning of the icons used in this course
- components of the course that require demonstration of skills in organizing and writing
- the use of *ResourceLines*, the language and writing textbook.

What is English 10-1?

English 10-1 assumes that students have succeeded in junior high school English and are preparing for post-secondary programs such as university. English 10-1 is designed to lead to English 20-1 and then English 30-1 to fulfill high school graduation requirements in Alberta.

*representing –
visual and
auditory demon-
strations of
meaning*

*metacognition –
the process of
thinking about
learning*

English 10-1 incorporates **listening, speaking, reading, writing, viewing, and representing**. Visual images and multimedia presentations play significant roles in the instruction of English Language Arts. **Representing** is the expressive aspect of language activities such as making a collage, presenting a dramatic monologue, or making a film or slide show. Another emphasis that may simply be a new word for something you have done frequently is **metacognition**. You will also be asked to reflect on the process of thinking and creating various products.

English 10-1 has two main outcomes:



- Students will understand and appreciate the significance and artistry of literature.
- Students will learn to use language confidently for various purposes and various audiences.

General Outcomes of English 10-1



why this
order -
split up
outcome 4

You will listen, speak, read, write, view and represent to

- explore thoughts, ideas, feelings and experiences
- respect, support and collaborate with others
- comprehend and respond personally, critically and creatively to literature and to other texts in oral, print, visual and multimedia forms
- manage ideas and information
- create oral, print, visual and multimedia texts
- enhance the clarity and artistry of communication

Text and Context

text – any form
involving use of
language

The 2001 Program of Studies broadens the term *text*, which is often used simply for written materials. In its broader sense, *text* includes oral, print, visual and multimedia forms. *Text* includes photographs, movies, stories, or any use of language.

context – the
situation in
which language
occurs

Context includes any element present in a communication situation that influences the way text is interpreted and created. The creation of text is strongly influenced by audience and author's purpose, which are elements of context.

English 10-1 at ADLC

English 10-1 has nine units with varying weightings. To guide you to satisfactory completion and success, this chart suggests time as if you were in a regular semester.

Unit	Title	Weighting	Approximate Time
1	Introduction	4	1 week
2	Finding Myself	8	3 weeks
3	Finding Possibilities in Poetry and Drama	6	2 weeks
4	Finding Possibilities in the Novel	7	2 weeks
5	Finding My Way	8	3 weeks
6	Finding Shakespeare	9	4 weeks
7	Finding My Future	6	2 weeks
8	Finding Film	7	2 weeks
9	Showcase	15	1 week
	Final Examination	30	

Materials

1. Your registration package includes **Unit Booklets** and **Response Booklets** for nine units. Instruction and assignments are part of each unit. Finished copies of assignments are to be submitted in the Response Booklets. A separate **Glossary** is provided for assistance with terms useful in studying literature.
- ✓ 2. You require textbooks and access to a film.
 - a. *SightLines* (Dawe, Duncan, and Mathieu)
 - b. *ResourceLines 9/10* (Crane, Fullerton, and Joseph)
 - c. *Romeo and Juliet* (Shakespeare)
 - d. ONE **novel**
 - *To Kill a Mockingbird* (Harper Lee)
 - or**
 - *Waiting for the Rain* (Sheila Gordon)
3. You will require equipment to listen to the audio component of this course. A CD is enclosed in a folder inside the back cover of this booklet. A substitute audiocassette is available upon request.
 - CD player
 - or**
 - Audio cassette player
4. You require some way to record and send oral assignments.
 - Video recorder
 - or**
 - Audio cassette recorder
 - or**
 - Computer equipped with recording capability

Schools and libraries often have equipment students may use if you do not have your own.

5. English 10-1 requires the study of a feature film, *The Lion King II: Simba's Pride* (Disney animation). **Obtaining the film is your responsibility.** You will likely rent or purchase it from a video outlet, or borrow it from someone you know or from your local library.





Some expectations in English 10-1



- Units are to be completed in order. This will help you develop the skills expected in this course.
- Assignments are to be polished and complete upon submission.
- Response booklets are to be submitted regularly to allow you maximum benefit of the marker's comments.
- Assignments are to be written neatly in blue/black ink or typed.
- Arrangements may be made for submission of assignments by e-mail.
- The final unit requires submission of some materials created during the course.

Icons

Icons in the left margins throughout the booklets will help you be aware of the variety of instructions and activities in this course.

	Reading Assignment		Representing
	Writing		Objective
	Idea		Speaking Assignment
	Evaluation		Listening Assignment
	Vocabulary Log		Viewing
	Journal Writing		Internet Links

Glossary

textbox – a box giving brief explanation of terms

Textboxes in the left margins will assist you with terms. The master glossary is a compilation of these terms and others useful in studying literature.



What's a *Journal*?

A journal is

- a personal record of thoughts and ideas
- a display of the butterflies of impressions, notions, ideas, whims, dreams, and whatever else flits around the mind of the writer
- a basic tool of both professional and amateur writers
- a method of improving fluency of thought and writing
- a constant source of self-awareness and creativity

What's to be done?

- Your *Journal* is to be written on your own paper.
- Each unit's *Journal* should contain numbered entries attached to each module as required. **These are not polished, but they must be legible.**
- **Your marker expects to mark only ONE polished piece** for most units. It must be labelled "**Mark this one**".

What's a *Journal* worth?

rubric – a set of descriptors outlining skills, knowledge, and abilities that students will demonstrate

Journals are priceless to the writer and valuable to the reader. In this course they are assigned **10%** of each unit. The scale for **Evaluation of Expressive Language** is given as the **scoring rubric**. **Journals are not highly polished compositions; they are pieces in which students explore ideas and concepts.**

- Specific numbers of entries of about one page each are assigned.
- ONE ENTRY** is to be designated by the student for grading.

	<i>The student...</i>		<i>The student...</i>
5 - Excellent	<ul style="list-style-type: none"> • shows perceptive and original thoughts • develops thoroughly detailed content • shows self-evident purpose • uses clear and consistent voice throughout • organizes effectively • uses thoughtfully creative language 	3 - Satisfactory	<ul style="list-style-type: none"> • shows conventional thoughts • develops content insufficiently • shows varying or indeterminate purpose • uses inconsistent voice • organizes weakly • uses vague or general language often
4 - Proficient	<ul style="list-style-type: none"> • shows perceptive but not especially original thoughts • develops clearly detailed content • shows clear purpose • uses consistent voice throughout • organizes appropriately • uses appropriate language 	0 - Inadequate	<ul style="list-style-type: none"> • shows lack of thoughts and details • shows lack of awareness of purpose • shows inconsistent voice • uses insufficient organization • uses unacceptable language



Creative Collection

As part of **representing** in language arts, each student is to keep a separate collection of his/her creative work such as poems, short stories, fables, allegory, illustrations... whatever!

Some are assigned, some are suggested, some grow from journal entries, but all are worth keeping in a personal folder.

The creative writing portfolio is to be submitted in Unit 4. The complete collection will be expected in Unit 9.

With students' permission, excellent work will be chosen to be part of the **Student Magazine**.

The **Student Magazine** of creative writing is available to all ADLC students. It is linked to ADLC's main page – <http://www.adlc.ab.ca>



Organization of the Units

Please realize that each unit has two booklets:

- Unit Booklet
- Response Booklet

You must complete the units sequentially to profit from the developmental activities. As you work through each **Unit Booklet**, your finished work should be placed in the **Response Booklet**.

Only the Response Booklet with all required attachments is sent for marking.

Marked assignments will be returned to you as quickly as possible. When each Response Booklet is returned, review the marker's comments and grading to gain greater awareness of your abilities and of aspects requiring attention.

Supplementary Exercises

During the grading of Units 1 to 7, the marker will decide upon supplementary exercises to promote development of your language skills. These range from remediation of basic skills to enrichment extending your performance.

To be significantly useful, each supplementary exercise should be completed when you receive each marked unit.

Unit 9 requires submission of all supplementary exercises.

Vocabulary Log

During each unit you will encounter words and expressions that may seem new or unfamiliar. Extend your vocabulary by keeping a Vocabulary Log in which you

- list new words and their definitions
 - *deliberate* – planned
 - *encounter* – meet
- list words that are more precise than your usual choices
 - *much* or *many* – a lot of
 - *tolerate* – put up with

No specific number of words is assigned, but lists of 8 to 10 words per week may be useful to you.

Vocabulary Log is part of the **Response Booklet** to be submitted with each unit.

	<i>The student...</i>	Possible
Excellent	<ul style="list-style-type: none">• shows effort and concern for expanding vocabulary• shows effort to improve precision	5
Proficient	<ul style="list-style-type: none">• shows awareness of need to extend vocabulary• shows some effort to improve precision	4
Satisfactory	<ul style="list-style-type: none">• shows minimal concern for expanding vocabulary• shows some desire to improve precision	3
Insufficient	<ul style="list-style-type: none">• shows insufficient interest in improvement	0

ResourceLines - A Guide to Learning

Your textbook, *ResourceLines*, offers many helpful topics. In addition to specific reading assignments, you may use this textbook's effective Table of Contents and Index to direct you to various language skills.

The **Introduction** reviews basic terms and strategies for language learning. **Enrollment in high school demands that you become increasingly responsible for your own learning.** Scanning this section is useful to **identify what you need to know and learn where you can find help for your tasks.** Thought requires language, and communication requires precision and care.

Because **ideas** are more important than their supporting **details**, your challenge is to express your ideas insightfully and then support them with appropriate details. Conclusions are most effective if they are based on strong support.



READ *ResourceLines* pages 1 to 8 about how one may learn through the six language arts or processes (reading, writing, speaking, listening, viewing, and representing).



Write one paragraph summarizing your answer to the following question:

How does each of the language processes contribute to learning?

Valuable assistance is available in “**Here’s How: Paragraph**” in *ResourceLines*, pages 88 to 92. Some planning and a rough draft or two will be useful before your finished paragraph is placed in your **Response Booklet**.

The following rubric will be useful to determine the product expected. Your marker will use these criteria to evaluate your work.

Section 1: A Guide to Learning – Summarizing Paragraph



Evaluating a Paragraph

Thought and Detail	Writing Skills
<i>The student...</i>	<i>The student...</i>
Excellent <ul style="list-style-type: none"> • develops ideas insightfully and confidently • supports ideas with precise details 	Excellent <ul style="list-style-type: none"> • uses skillful and effective structures • uses precise and controlled diction • uses generally correct grammar and usage
Proficient <ul style="list-style-type: none"> • develops ideas thoughtfully • supports ideas with relevant details 	Proficient <ul style="list-style-type: none"> • uses clear and fluent structures • uses specific diction • uses grammar and usage effectively
Satisfactory <ul style="list-style-type: none"> • develops ideas appropriately • supports ideas with straightforward details 	Satisfactory <ul style="list-style-type: none"> • uses clear but ordinary structures • uses general diction • uses generally controlled grammar and usage
Limited <ul style="list-style-type: none"> • develops ideas superficially or leaves them underdeveloped • provides vague and/or repetitive supporting details 	Limited <ul style="list-style-type: none"> • uses ineffective structures • uses imprecise and/or very general diction • shows lack of control of grammar and usage
Poor <ul style="list-style-type: none"> • uses marginally relevant or undeveloped ideas • provides inadequate details for support 	Poor <ul style="list-style-type: none"> • uses unclear and confusing structures • uses inaccurate diction often • makes frequent errors that impede communication

This image shows a single sheet of white paper with horizontal ruling lines. The lines are evenly spaced and run across the width of the page. There are no margins, text, or other markings on the paper.

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Remember the Journal?

1. Your **Journal** is to be written on your own paper and attached to **each response booklet** as required.
2. This unit's **Journal** should contain four numbered entries, one labelled “Mark this one”.



Journal Entry 1.

How do you learn?

OR

What do you want to learn?

Think about how you like to learn new ideas or skills. Write at least a page considering one or more of the following:

- Describe your favourite “study place” at home.
- What do you recall most clearly about learning experiences in junior high? Consider some activity that was particularly outstanding.
- Write about some activity that was not part of schoolwork from which you learned. What motivated you? How did you learn?
- Describe each of your activities on a certain day from when you start to do schoolwork until you finish. Be honest about the interruptions! Consider how you might change that ‘routine’ to achieve better use of your time.
- Write about your “struggles” or your “victories” in learning. Consider your likes and dislikes and possible reasons for them. You may take a positive or a negative view here, but do not try to explain everything.
- What sort of skills or information would you like to learn? Do you want to have greater facility with language so you can obtain a higher-than-usual grade in this course? Do you want to learn some specific computer skills? Do you want to learn to be an underwater welder? Do you want to learn to be a caring and supportive parent someday? ...Keep thinking!

Remember to include this entry in the **Response Booklet** for this unit.

Introductory Assignment - Present Yourself

You recognize your uniqueness, you know your accomplishments, and you may have already made a sketch-map of your future.

Pity your marker who has only your name and file number! Imagine marking students' work each day with only written work from which to build images of individuals. Your handwriting, your choice of words and expressions, your writing skills, and your responses all contribute to your teacher's image of you by the end of the course. However, your marker wants you to introduce yourself.

Give your teacher an advantage—tell some significant details about yourself. In doing so, you will have clarified your own perspective of yourself.

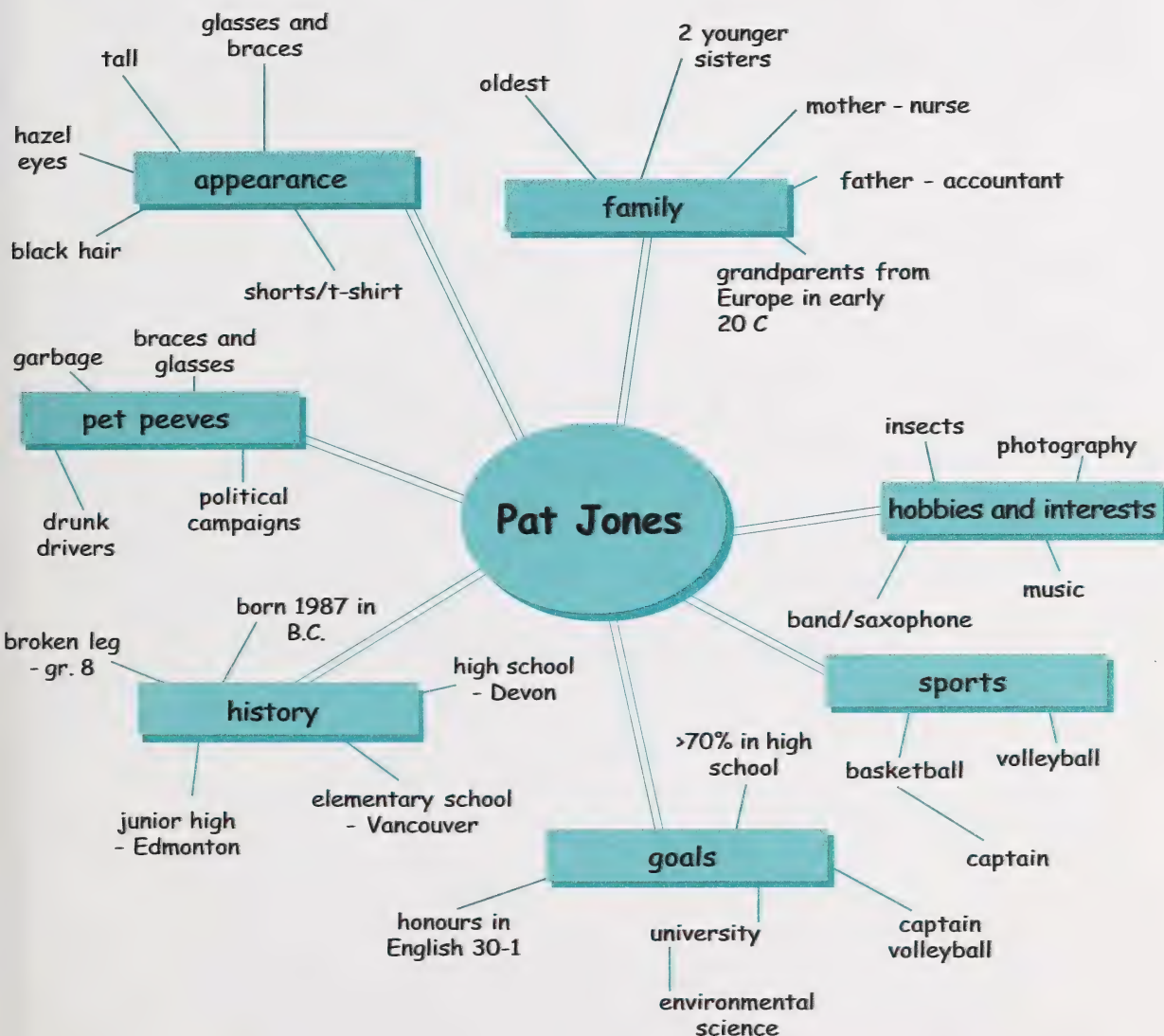
A list of some of the aspects and facts that you wish to include in your introduction of yourself will be most useful as you organize your composition.

A **mind-map** of ideas may be the organizing tool you find most useful in clearly representing concepts and relationships.

Your marker also has unique accomplishments and activities. You may like to know something of your marker's teaching experience, hobbies, interests, and other information. Perhaps your marker will include an introduction with your first unit.

Section 2: Planning to Present Yourself

In creating a mind-map (or web) of details, this example may be a helpful review or appropriate introduction of a helpful organizer.



The number of categories and the extent of details in this personal description may vary. Although **Pat Jones** has created seven categories, you may wish more or less, or you may combine some later when you organize your composition. The multi-levels of this mind-map clearly show the conceptual relationships.

PLANNING PAGE



Create a **mind-map** (or **web**) to introduce yourself appropriately.

Submit your finished work in the Response Booklet.

Section 2: Present Yourself in Writing



Now that you have identified concepts and details applying to the topic, you can proceed confidently:

1. Decide upon a format. You have several forms from which to choose. Some formats require you to write as yourself. Other formats require you to assume another person is writing about you. **ResourceLines** offers explanations and hints for the use of
 - personal narrative
 - news article
 - feature article
 - interview
 - autobiography
 - biography

audience – in literature, the person(s) to whom the person speaks or to whom the author directs the work

You will realize that each form has a slightly different **audience**. Therefore, your approach to your topic and your tone of delivery will change. Perhaps you may wish to identify more specifically the publication or television program in which your work will appear.

2. Plan your response.
3. Draft your response.
4. Polish your finished work in your **Response Booklet**.



This rubric will help you understand the expectations and evaluation.

Plan	Thought and Detail	Writing Skills
<i>The student...</i>	<i>The student...</i>	<i>The student...</i>
Excellent <ul style="list-style-type: none"> controls purpose insightfully relates supporting details excellently to purpose and to each other 	Excellent <ul style="list-style-type: none"> develops ideas insightfully and confidently supports ideas with precise details 	Excellent <ul style="list-style-type: none"> uses skillful, fluent, and effective structures controls diction precisely shows generally correct grammar and usage
Proficient <ul style="list-style-type: none"> controls purpose thoughtfully relates supporting details deliberately 	Proficient <ul style="list-style-type: none"> develops ideas thoughtfully supports ideas with relevant details 	Proficient <ul style="list-style-type: none"> uses clear and fluent structures uses specific diction uses grammar and usage with few errors
Satisfactory <ul style="list-style-type: none"> controls purpose appropriately relates supporting details 	Satisfactory <ul style="list-style-type: none"> develops ideas appropriately supports ideas with straightforward details 	Satisfactory <ul style="list-style-type: none"> uses clear but ordinary structures uses general diction uses generally accurate grammar and usage
Limited <ul style="list-style-type: none"> shows insufficient awareness of purpose shows uncertain use of supporting details 	Limited <ul style="list-style-type: none"> develops ideas superficially or weakly uses vague and/or repetitive supporting details 	Limited <ul style="list-style-type: none"> uses some ineffective structures uses imprecise and/or very general diction shows weak knowledge of grammar and usage.
Poor <ul style="list-style-type: none"> shows inability to develop purpose shows inadequate use of supporting details 	Poor <ul style="list-style-type: none"> uses marginally relevant or undeveloped ideas uses inadequate or few supporting details 	Poor <ul style="list-style-type: none"> uses unclear structures frequently uses inaccurate diction often allows errors in grammar and usage to impede communication.

Your response is to be in one of these forms. **Check one.**

personal narrative

feature article

interview

news article

autobiography

biography

PLANNING PAGES

(The Response Booklet has space for your polished copy.)

This image shows a single sheet of white paper with horizontal ruling lines. The lines are evenly spaced and run across the width of the page. There are no margins, text, or other markings on the paper.

This image shows a full page of blank, lined paper. It features approximately 20 evenly spaced horizontal blue or grey lines across its entire surface, typical of notebook paper. There are no margins, text, or other markings present.

This image shows a single sheet of white paper with horizontal ruling lines. The lines are evenly spaced and run across the width of the page. There is no text or other markings on the paper.

Section 2: Present Yourself Orally

Your response to this beginning assignment was autobiographical in that you wrote about yourself in a particular form.

- news article
- feature article
- interview
- autobiography
- biography



Now, you are to **record your composition** and submit it with **Response Booklet: Introduction**. (You may use recording devices such as audio-cassette, video-cassette, or CD burner. If you are using e-mail, you could record and transmit your recording using RealPlayer or other recording programs.)

You will have realized that each form has a slightly different audience. You may need to adjust your tone to the circumstances you have created.



Evaluation of Oral Assignment

	Possible
Interpretation: <i>The student...</i> <ul style="list-style-type: none">• begins effectively by arousing interest• uses voice to project awareness of a definite mood• shows tension clearly as the action rises• creates characters through control of voice• leads to strong and memorable climax• ends deliberately and with emphasis.	5
Delivery: <i>The student...</i> <ul style="list-style-type: none">• pronounces words accurately• enunciates words distinctly• controls speed and pacing deliberately• controls volume, pitch, and breathing well	5
TOTAL	10

Remember the Journal?

Here are two more entries to demonstrate your thought and writing skills.



Journal Entry 2

You have been introduced to the expected outcomes of the course and you have introduced yourself to your marker.

What have you learned through this autobiographical assignment?

Think about various aspects of the assignment, including your thoughts about yourself as well as your language skills. Some of the following questions may assist you:

- How did you feel about writing and speaking about yourself?
- What personal qualities have you shown in your composition?
- Why did you choose this particular form for your autobiography?
- Did you learn anything about your family, friends, or community from doing this assignment?
- What skills does this autobiography show that you possess?
- What “picture” of your language will the reader likely have now?
- Use the rubric and evaluate your own work. What qualities of your work are excellent or proficient? What needs improvement? What may you want to change for your next recording?



Journal Entry 3

Provide answers for **all** the following questions—with some explanation of each.

1. What features of my writing are strong?
2. What features of my writing do I want to improve?
3. What aspects of my reading skills are strong?
4. What aspects of my reading skills do I want to improve?
5. What books do I want to read for personal interest this term?
6. What movies or films do I want to see?
7. What other language skills in listening, viewing, speaking, and representing do I want to improve or develop?



The Structure of English

Improving language skills is an endless task; even your teacher and the writer of these units must continually learn more! Each unit contains information and practice in basic features of English. All activities are intended to improve and extend your ability to speak and write more clearly.

You may find this a rather simple review, but perhaps you will improve your awareness of the basic structure of English.

What are nouns?

Nouns are words that name things, but those ‘things’ include a terrific variety of objects, attitudes, animals, substances, actions, and more.

Susan will greatly simplify her study of later units by thoroughly reviewing or learning the material in these units.

The most important feature of **nouns** is that they perform certain tasks within sentences:

- **Subject of verb**– Noun followed by verb is the basic order of English sentences: *Birds fly*. This gives us a very clear connection of ‘thing’ and ‘action’. A more complex *example* still *employs* that basic relationship. (*Example employs* has limited meaning, but it is still the basis of the sentence!)
- **Object of verb** – Subject acting upon something is the basic order of English sentences: *Birds eat insects*. This gives a clear relationship between something giving the action and something receiving the action.
- **Complement of subject**– Subject linked to something else is common in English. *Mr. Jones is a teacher*. ‘*Is*’ is like an equals sign: Mr. Jones = teacher. The information about *Mr. Jones* is completed by *a teacher*.

Nouns perform some other tasks, but let’s not complicate this too quickly!

What are pronouns?

Pronouns are words that substitute for nouns. You would likely be annoyed if Jack were used five times in the following sentence!

Jack went to his closet and took out his new suit because he was going to a dinner given by his company.

Obviously, each pronoun points exactly to a noun. Changing a pronoun means changing the meaning!

Jack went to my closet and took out your new suit because he was going to a dance given by her company.

This is obviously a different scene, and it is quite confusing because the reader does not know the nouns to which several pronouns refer.

Each pronoun requires an **antecedent** (Latin for goes before—*cedere ante*). Each must have a noun to complete its meaning.

What are verbs?

Verbs are words that make statements about nouns and connect nouns. They often indicate **action**, or they **link** a noun with a condition or another noun. Often, other words help them; therefore, we can identify **verb phrases**.

Action: *The engineers designed a new bridge. The cat has caught a mouse again. Babies will cry.*

Linking: *Henry seems ill. Mr. Jones is a teacher. Horses can be fun. Dolphins are mammals.*

In English, verbs indicate **tense** or time, most simply **past**, **present** and **future**.

Introduction: Response Booklet includes a **Final Unit Assignment**, an exercise to demonstrate your awareness of these basic parts of speech.



Journal Entry 4

Because you have a choice of topics, you may wish to write about

- some topic of interest to you
- some event that occurred to you recently
- some topic of current 'news' in the world
- some topic of current 'news' in your community
- your response to high school
- your response to distance education

If all you can think of is *elephants*, go ahead and write about them!



Vocabulary Log

Did you remember to extend your vocabulary by keeping a **Vocabulary Log** during these activities?

Remember the Journal

1. Your **Journal** is to be written on your own paper and attached to **each response booklet** as required.
2. This unit's **Journal** should contain four numbered entries, one labelled "Mark this one".

	<i>The student...</i>		<i>The student...</i>
5 - Excellent	<ul style="list-style-type: none"> • shows perceptive and original thoughts • develops thoroughly detailed content • shows self-evident purpose • uses clear and consistent voice throughout • organizes effectively according to choice of principle • uses thoughtfully creative language 	3 - Satisfactory	<ul style="list-style-type: none"> • shows conventional thoughts • develops content insufficiently • shows varying or indeterminate purpose • uses inconsistent voice • organizes weakly, without evident principle • uses vague or general language often
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Remember Supplementary Exercises

In the Introduction to English 10-1, *Supplementary Exercises* were promised for Units 1 to 7. The marker has the challenge of deciding upon supplementary exercises to assist development of your language skills.

If you wish to request some special assistance, please ask your marker.

Your marker has attached the supplementary exercise for this module.

To be significantly useful, each supplementary exercise should be completed when you receive each marked unit.

Remember that Unit 9 requires submission of all supplementary exercises.

reading
representing
viewing, listening
writing & speaking

adventure
Journey
discovery



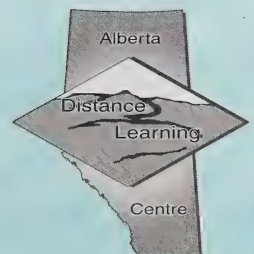
Unit 2

English 10-1

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Unit 2

Finding Myself



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The address is as follows:

<http://www.adlc.ca>

The use of the Internet is optional. Exploring the electronic information superhighway can be educational and entertaining. However, be aware that these computer networks are not censored. Students may unintentionally or purposely find articles on the Internet that may be offensive or inappropriate. As well, the sources of information are not always cited and the content may not be accurate. Therefore, students may wish to confirm facts with a second source.

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Unit 2: Finding Myself

Overview

**“Two roads diverged in a yellow wood,
And sorry I could not travel both...**



**Oh, I kept the first for another day!...
Yet knowing how way leads on to way,
I doubted if I should ever come back.”**

Robert Frost (1875 - 1963)

The study of literature is more than applying literary terms and writing critical responses. Literature shows the “journey of life” through the eyes of others.

Unit 2 of English 10-1 is designed to help students “find themselves”. Students entering high school are beginning to consider seriously the many options in life, but knowing “where they are” will enable them to plan and to journey successfully.

*genre – type or
category*

Finding Myself is a thematic unit of various **genre** of literature:

- poetry
- non-fiction
- short story

Finding Myself is a study and production of several representations of ideas:

- | | | |
|-------------------------------|-----------|----------------|
| ➤ poem | ➤ chart | ➤ Venn Diagram |
| ➤ journals | ➤ collage | ➤ paragraph |
| ➤ multi-paragraph composition | | |

Outcomes of Unit 2: Finding Myself



You will

- gain familiarity with *SightLines 10*, the anthology of literature
- read and study various pieces of literature
- respond to ideas in *Journals*
- employ various organizational techniques
- prepare creative pieces for *Creative Collection*

As with all units, the activities of this **Unit Booklet** will direct you to *SightLines* and *ResourceLines* and sometimes to other resources. You will submit your responses and answers in the **Response Booklet** for marking.

Organization of the Unit

If you complete the units sequentially, you will profit appropriately from the developmental activities. As you work through each **Unit Booklet**, your finished work should be placed in the **Response Booklet**.

Only the Response Booklet with all required attachments is sent for marking.

Marked assignments will be returned to you as quickly as possible. You should review the marker's comments and grading because you will gain greater awareness of your abilities and aspects needing improvement.

The marker will include a *Supplementary Activity* for each of Units 1 to 7. **These must be completed and included with Unit 9, the concluding unit.**



The Journal Entries

English 10-1 Introduction described the Journal as a useful tool in developing Language skills.

In Unit 2: Finding Myself,

- a) **SEVEN** journal entries will be assigned.
- b) **ONE** entry is to be designated for grading.

Vocabulary Log

Extend your vocabulary by keeping a Vocabulary Log in which you list

- new words and their definitions
- words more precise than your usual choices

The Vocabulary Log page is in the Response Booklet.



Journal Entry 1



Consider

- the extent of your experience with each genre
- your choice of leisure reading

(DRAFT Finished work is in **Response Booklet**)

This image shows a single sheet of white paper with horizontal ruling lines. The lines are evenly spaced and run across the width of the page. There are no margins, text, or other markings on the paper.

Finding Myself in Poetry

Songs and poems use a compressed form of language through which the mind of the listener or reader may be extended.

By the end of English 10-1, you may have created even more “beauty in words”, as Edgar Allen Poe defined poetry.

Tips for Reading Poetry

Your task in reading a poem is to determine how the content and form work together to create meaning. Think of a poem as an equation: form + content = meaning.

1. Find a quiet place. Get rid of that Walkman. Turn off the TV. Have your textbook, notebook, Vocabulary Log, pen, and dictionary with you.
2. Relax! Ask a friend or read the poem yourself slowly aloud without writing or marking anything. Finish the poem without stopping, even if meanings or pronunciations cause stumbling. Read it a second time while giving attention to clues of sound: punctuation, indentation, and spacing.
3. Reflect on any words, images, and characters that caught your attention. If you are working with someone, chat about the poem—and make notes, of course. Use your dictionary for unfamiliar words, names of persons or events.
4. Read the poem again silently. Read it again to gain even more “sense”!
5. Rephrase lines and sentences you do not understand so they sound more like ordinary prose or speech.
6. Identify the literal meanings of metaphors, personification, symbols, hyperboles, apostrophes, and other forms of **figurative language**.
7. Consider the **rhythm**. Try to identify the pattern of stressed and unstressed syllables. If regular rhythm is lacking, the poem is likely **free verse**.
8. Practice using pauses and stress to make the poem's meaning come alive in your recitation.
9. In your notebook, make any final comments on the way the poem's content and form work together to create meaning.

Remember to use
the glossary.

Poem 1: “Meditation xvii” by John Donne

Today, most consider “Meditation xvii” to be a poem and often write it in poetic form to control emphasis. However, Donne wrote it as part of a sermon, his audience being his congregation.

No Man Is an Island

*No man is an island, entire of itself:
Every man is a piece of the continent,
A part of the main.
If a clod be washed away by the sea,
Europe is the less,
As well as if a promontory were,
As well as if a manor of thy friend
Or of thine own were.*

*Any man's death diminishes me,
Because I am involved in mankind;
And, therefore, never send to know
For whom the bell tolls:
It tolls for thee.*

(as published in Davies & Kirkland: Connections 3: Discovery; Toronto: Gage, 1990.)

Vocabulary

You may need to use a dictionary to understand Donne's use of

continent	manor
main	diminishes
clod	toll
promontory	

READ “Meditation xvii” by John Donne (*SightLines*, p. 2)

Now read “Meditation” at least twice, preferably aloud. You will notice that although this is not written as a poem, it has a definite poetic rhythm.



Studying “Meditation”

A. Author

1. Check the author’s biographical sketch in the back of *SightLines*. What information is significant to your understanding of this poem?

B. Techniques and form are the vehicles through which ideas are expressed. Therefore, writers make choices very deliberately.

2. What are the two main **metaphors** used in this poem? *ResourceLines* offers some help on pages 48 and 125.
3. How do the metaphors help you understand Donne’s meaning?
4. Which form of this piece is more effective in communicating Donne’s message about the individual’s relationship to groups? Explain your reasons.

C. Ideas

5. What does the poem suggest about our place among groups of people? Use one sentence, but expand it as necessary.

*metaphor -
indirect com-
parison of two
objects or ideas*

Poem 2: “I Am A Rock” by Paul Simon

Vocabulary

You may need to use a dictionary to understand Simon’s use of

shroud
fortress
disdain
penetrate



READ “I Am A Rock” by Paul Simon (*SightLines*, pp. 3-4)

You should read the lyrics of “I Am A Rock” at least twice, preferably aloud. You may find the 1966 recording of this song on *Sounds of Silence* (by Simon and Garfunkel) in your grandparents’ tapes or records collections or at a library. Not every singer of the 60s was a ranting protester! Simon was a popular folk singer of his era when radio was quite eclectic.

Studying “I Am A Rock”

A. Author

1. Check the author’s biographical sketch in the back of *SightLines*. What information is significant to your understanding of this poem?

B. Techniques and Form

2. The upper case letters of “I Am A Rock” contrast to “I am an island”. How does this choice of the writer influence your reading and your understanding?
3. Quote the lines from stanzas 2, 3, and 4 in which the author **parallels** his isolation of stanza one (“I am alone”). Explain the effect of such parallelism.

C. Ideas

4. How do the last two lines of stanza 4 contribute to the reader’s perception of the **persona**’s attitude?
5. What do the song lyrics suggest about protecting one’s self? Use one sentence, but expand it as necessary.

parallel- to consider similarly; to write in similar fashion

persona – the character created by the author, not necessarily himself

Poem 3: “Envy” by Yevgeny Yevtushenko

Vocabulary

A dictionary will help you to understand the use of

intact

envy

assert

guileless



READ “Envy” by Yevgeny Yevtushenko (*SightLines*, pp. 41-42).

You should read this poem at least twice, preferably aloud. Notice carefully the punctuation and line placement to guide your reading.

Studying “Envy”

A. Author

1. Check the author’s biographical sketch in the back of *SightLines*. What significant information may help you understand the background of this poem?

B. Technique and Form

2. List the strong **images** used in this poem. Then, choose one and explain why it is outstanding to you.
3. Indentation of lines in poems is sometimes “wait time” to guide oral reading. In this poem, what is the effect of some lines being indented, some further than others?

C. Ideas

4. Who is the “boy” the persona envies? Explain.
5. What attitude does the last sentence (the last three lines) suggest about the persona?

*I can't forget there is somewhere a boy
who will achieve far more
than I.*

6. What does this poem suggest about jealousy? Use one sentence, but expand it as necessary.

*images- pictures
created by words
and descriptions*



Journal Entry 2

Now that you have read and studied three poems, choose one poem as the focus for a Journal entry offering your reactions. The following questions and their answers may be helpful.

You do not need to answer all. Any question that prompts a reasonable journal entry will be quite acceptable.

Try focusing upon any one poem. Explanation is essential.

- What significant concepts about poetry have you learned from this poem?
- What techniques that you prefer in poetry are used in this poem?
- What techniques that you prefer to use in writing your own poetry are used in this poem?
- What observation or point of view about life that is important to you is developed in this poem?

Try focusing upon the group of poems.

- If you were to rank these poems according to your own criteria, which one is 'best'? Why?
- How do the ideas of the poems (or the idea of any one or more of the poems) connect to your life? Do you agree (or disagree) with the perspective of the poet(s)? Explain.



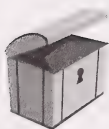
Creative Collection Ideas from Poetry

Remember that these will be submitted with Unit 4.

1. You are expected to produce at least two original poems in response to the poems you have studied. Experiment with form to ensure that form accentuates meaning in your own poem. Here are some ideas, but realize you may use your own. Originality is most important!

- Use a few words or parts of lines of any one or more of the poems you just studied to make a new poem.
- Use one of the theme words suggested in the Ideas assignments of the three poems to prompt your own poem.
- Begin with “No man is an island” as in Donne’s “Meditation” in *SightLines*, p. 2, but change the remainder of the metaphor, or use another metaphor such as “No man is a star...” or “No man is a car...” or “No man is a sword...”
- Using “I Am A Rock”, Simon’s song in *SightLines*, pp. 3–4, as a pattern, change the remainder of the metaphor, or use some other metaphor, such as “I am a Car”, “I am the Grass”, “I am a Truck”...
- Write your own song lyrics using some of Simon’s ideas or techniques.
- Begin with some characteristic such as hatred, love, covetousness, desire, expectation... as in Yevtushenko’s “Envy” in *SightLines*, pp. 41–42, but change the remainder of the poem.
- Write about some aspect of your own character (or anyone’s character, if you wish).
- Select your own form or subject. *ResourceLines* pp. 126–127 may be helpful.

2. Write a paragraph explaining what you hope the reader will understand about your creation. You may wish to explain your personal experience that prompted the ideas as well as techniques and form you have used.



Vocabulary Log

Did you extend your vocabulary by adding to your **Vocabulary Log** during these activities?


Finding Myself in Non-fiction

Although **non-fiction** suggests **fact**, much of the category of literature labelled *non-fiction* is **opinion**.

Statements of opinion are not statements of truth. They may reiterate truth, of course. “I think the lake is frozen” is stating that I am convinced that the lake is covered with ice. A visit to the lake may prove my opinion is false, especially if I wet my feet.

Unless the writer or speaker can logically offer reasons and factual support for his position, opinion has very little validity. Restating more quickly and louder is not support, yet often people are guilty of doing that.

READ: “Here’s How: Opinion Piece” in *ResourceLines*, pp. 59-63.

- 
1. In your own words, summarize the four **characteristics of an opinion piece**.
 2. Write a short definition of **thesis**. (You may have identified this feature as controlling idea or controlling purpose in other courses.)
 3. What is the difference between **statements of fact** and **statements of opinion**?



Journal Entry 3

“Finding ourselves” usually means discovering and appreciating one’s individuality. In a *Journal* entry suggest your uniqueness or your perception of uniqueness. This entry could combine writing, drawing, and visual images (photos, clippings) as you consider one or both of the following:

- What character traits are important to you in expressing your uniqueness? Write about being “different”, but remember that *different* may be *unique*, and you may often be proud of it!
 - Has someone asked you about some specific physical feature? *How do you like having red hair? Why do you have that spot on your face? What’s it like having curly hair? Does your skin get darker in summer?*
 - Do others inquire about some fashion of yours? *Why do you generally wear a skirt? Don’t you ever wear shorts? Do you have to wear that hat all the time? Do you dress differently around home? Why do you wear cargo pants all the time?*
- Consider the value to Canada of having citizens of diverse backgrounds.

Non-Fiction 1: “My Body is My Own Business” by Sultana Yusufali

This essay was first published in the *Toronto Star* newspaper. The photo illustrates the *hijab*, a large shawl or piece of cloth covering a woman’s head and part of her face and body when she is in public.

The Title

The impact of a title varies, of course, but the reader should consider it before reading the selection.

- The personal pronoun “my” is repeated, and the title also includes the word “own.” This emphasizes the aspect of personal ownership of one’s physical self.
- The title sounds hard and forceful when spoken. “Business” and “body” both begin with the letter B, a ‘plosive’ consonant. That one’s body is one’s own business is a strongly held belief, especially among teenagers who are often quite sensitive about their new adult selves.
- The title may create instant agreement and perhaps even emotional support for the author among other teenagers who feel very protective of their bodies. Does this title create an emotional response in you?

The Illustration

The photo on page 51 of *SightLines* is a close-up of a girl almost completely hidden by a headscarf. The viewer can see only her wary or guarded eyes.

The Author

The author’s name, Sultana Yusufali, may seem unfamiliar. Some readers may assume that the author has Middle Eastern or Islamic background.

Vocabulary

You may need to use a dictionary to understand the author’s use of

preconceived notion	superficiality	pendulum
Uzi (a weapon)	vulnerable	priorities
fundamentalists	manipulated	duress
hijab	coerced	barbarous
essence	compromising	liberated



READ “My Body is My Own Business” by Sultana Yusufali (*SightLines*, pp. 51-53)

You will likely recognize this as a strong informal essay clearly stating personal opinion in journalistic style using many short paragraphs.

Studying “My Body is My Own Business”

1. The title is a sentence from near the end of the essay. Write your version of her **thesis** (controlling purpose) as a complete sentence. (You may have to ask yourself, “What’s her point?” or “What’s she trying to prove?”)
2. **ResourceLines** pages 33 to 35 offers several **graphic organizers** useful in understanding the relationship of ideas in an essay as well as planning the writing of an essay. Complete the following chart to identify the author’s main ideas and supporting details. (Final copy is in the **Response Booklet**.)

Main Ideas in the author’s words	Supporting Details
“I probably do not fit into the preconceived notion of a ‘rebel’.”	<ul style="list-style-type: none">- no visible tattoos, minimal piercings, no leather jacket- wears the <i>hijab</i>
“The <i>hijab</i> ... is actually one of the most fundamental aspects of female empowerment.”	
“It is a myth that women in today’s society are liberated.”	
“One of the saddest truths...is the question of the beauty myth and female self-image.”	
“When people ask me if I feel oppressed, I can honestly say no.”	

3. In this piece of *expressive writing*, the author has expressed her opinion about a personal matter. How well does this personal essay exemplify “characteristics of an opinion piece” provided on page 59 of *ResourceLines*? (Your answers may be in point form, but support is essential.)
4. Perhaps one’s opinion invites a response from another. Plan your **critical response** by providing answers and support for the five general questions on page 61 of *ResourceLines* (“Responding Critically to an Opinion Piece”). Your answers may be in point form.



Non-Fiction 2: “My Left Foot” by Christy Brown

Perhaps you know someone who has had to exert far more than ordinary effort just to make one small step. Maybe you have had to overcome serious barriers to reach a goal. One person’s faith in another can accomplish amazing things. Even though her son was unable to walk, talk or behave “normally”, Christy Brown’s mother refused to institutionalize her son.

*memoir – an
autobiographi-
cal piece of
writing*

This non-fiction is an excerpt of a **memoir**. You may be interested to know that Christy Brown’s experience has been adapted to a movie (with ‘strong’ language) of the same title.

Vocabulary

You may need a dictionary to understand the author’s use of

queued
recuperate
impertinence
imbecile
momentous
vague

inert
convulsed
involuntarily
sphere
moulded
school primers

slate
volition
profound
lulled
taut

READ “My Left Foot” by Christie Brown (*SightLines*, pp. 71-76).





Journal Entry 4

Choose one of these for a journal entry in which you consider the “so what?” of the topic.

1. Christy Brown has written fluently and in detail about his childhood and his handicap. Even if one has no physical difficulties, revealing one’s true self to others may be difficult. Reflect on that process; try to account for your feelings and the circumstances that you find most difficult or easiest.
2. Christy Brown believes his mother’s love for him and confidence in him allowed him to succeed. Do you have someone in your life who “pushed” you to succeed at some task, or who “pushes” you to greater challenges now? What has that person meant in your life, or what will that person likely mean in your future?
3. Do you recall learning to write? Do you know someone to whom such a task was very difficult or delayed? Do you know someone who has learned to live with a handicap?



Studying “My Left Foot”

1. The reason for the title is evident well into the excerpt (page 75), but his **thesis** (controlling purpose) is evident even later. Write your version of his *thesis* as a complete sentence.
2. The **graphic organizer** that best reflects the organization in this essay is “Main Idea and Supporting Details” on page 33 of *ResourceLines*. Brown uses **narrative** to provide background for the momentous event of picking up the chalk and, eventually, learning the magic of writing. (You may use this chart for preliminary work, but the finished copy is in the **Response Booklet**.)

Main Idea in the author's words: "I had done it! It had started—the thing that was to give my mind its chance of expressing itself."	
Main Narrative Events (in order)	Supporting Details (of each event)
1. Birth of Christy	- 1932, Rotunda Hospital, tenth of 22 children, 13 surviving. Difficult birth. Evidence of abnormality at 4 months.
2.	-

(The number of ‘narrative events’ depends upon your division of his story. Order is most significant.)

inductively — in
order from
details to
generalization

3. In this *narrative essay* (defined in *ResourceLines* on page 111), the author has told his story with a distinct purpose. During his account, he leads us **inductively** (defined in *ResourceLines* on page 60) to his main idea expressed in the last two paragraphs. How well does this personal essay use the narrative events to develop his argument? This requires you to support your opinion, of course. (You may need to review “Characteristics of an Opinion Piece” provided on page 59 of *ResourceLines*.)

Non-Fiction 3: “Back to the Future” by Peter Krivel

The article and the accompanying collage were first published in the *Toronto Star* newspaper.

*lead – sub-
heading or
summary
sentence*

You will likely recognize this as an informal article in journalistic style using many short paragraphs whose main idea is ‘shouted’ in the **lead** printed in blue below the headline.



READ: “Back to the Future” by Peter Krivel (*SightLines*, pp. 112-113) and view the accompanying collage.

Studying “Back to the Future” and the collage

1. What is the purpose of this newspaper article?
2. Most of the article is quoted statements from Tom Szaky. What effect does this have?



READ: “Here’s How: Collages” in *ResourceLines*, pp. 250-252.

3. Use the following **graphic organizer** to identify the characteristics of Szaky's award-winning collage (*SightLines*, p. 113).

Characteristics of Collages	Details
Colour	
Shape/size/lines	
Focal point (point of interest)	
Balance (placement on page)	
Mood	<ul style="list-style-type: none"> • <u>nostalgic</u> - The images arouse curiosity about documents, language (Hungarian from Budapest?), family photo, building (school?) • <u>pleasant and humorous</u> - The multi-layered photo in the upper right suggests the humorous personality of one person from the family photo (clown). The family photo shows smiles, suggesting a congenial family unit of three generations. • <u>stability</u> - The geometric figures connecting the individual with the family suggests that occupation (perhaps surveying or drafting) distanced him from the family but not in attitude.

*maxim – a
saying, a rule of
conduct, often a
cliché*

4. In the article, the author has provided some background of Tom Szaky. However, the writer expects the collage to be the reader's focus. In your attempt to understand the collage and Tom Szaky's intention, list at least ten questions about the collage that you would like him to answer.
5. Read **ResourceLines** pp. 250-252 for help with collages. Create a collage using one of the following. If you have access to a computer and necessary skills and equipment, you are most welcome to produce a printed colour copy of an electronic document.
 - A. Create a collage on regular letter paper. Write an explanation.
 - Creatively construct the collage with a variety of visual stimuli.
 - Explain how the parts of your collage reflect your philosophy.
 - You could use a personal **maxim** that fits your daily life.
 - Explain why the maxim is important to you.
 - B. Create a collage of your choice on regular letter paper. Write an explanation.
 - Follow the suggestions of "**How to Create Collages**", p. 251.
 - Provide a written explanation of the effect you wish to achieve. Consider that the viewer could ask questions such as these:
 - What is the point of interest?
 - What are you trying to show about your subject?
 - What is the dominant mood you expect the viewer to feel?
 - How is your arrangement of various pictures or words significant?
 - How did you achieve unity?
 - What is your main idea?
 - To what extent is your collage a "work of art"?
 - C. Both "Back to the Future" (**SightLines**, p. 113) and "Self-Portrait" (**SightLines**, p. 69) are created with unusual media. Create your own self-portrait, preferably using some original medium, if possible. Your self-portrait could reflect some aspect of your personality, your goals or values, your appearance, or various aspects of **YOU**.



Creative Collection Ideas from Non-fiction

You are expected to produce at least one piece of non-fiction in response to the three pieces you have studied.

Choose one of the journals you have written (or another of the suggested topics) and polish it into a newspaper column or magazine article. It may be fact or opinion, or some combination. Identify the particular newspaper or magazine in which you would wish it to be published. Because audience is very significant, writing for *The Barrhead Leader* is quite different than writing for *Field & Stream* or *YM*, for example.

Remember that your *Creative Collection* will be submitted with Unit 4.



Vocabulary Log

Did you extend your vocabulary by adding to your **Vocabulary Log** during these activities?

Pre-search, Research, I-search!

Searching is Learning!

Why do some people dress differently? Who is Christy Brown? What events changed the direction of my ancestors?


TIPS for Active reading:

Reading is an active process and requires that your brain be turned on. Watching TV is most often very passive; too many programs require very little thought!

Active readers

- constantly refer to their knowledge of the subject. *"What do I already know?"*
- create questions expecting answers. Christy Brown's story provokes several questions about the man and his world.
- read the article again to learn more about a subject. Sometimes, readers may scan or skim the article first. Often, people miss much during the first reading.

If the desired information is not available in the reading itself, the reader may be prompted to search. Those questions are a beginning, a **"pre-search"**. Too often, students think research consists of simply recopying or cutting and pasting parts of documents from an encyclopedia, book, magazine, or website. This, however, is not really research. It may result in **plagiarism**.


plagiarism —
claiming the
words and ideas
of another to be
one's own; theft

Research begins with questions and ends with answers. Whenever you try to find more information on any topic, you can begin by thinking about what you already know and then formulate some questions that will guide your search. This will lead to the information you want, not just any information loosely related to the subject.

"My Body is My Own Business" may raise questions about religion, Muslim beliefs and customs, or other religious customs. "My Left Foot" may cause you to wonder about effects of disabilities, the use of technology to compensate, or other 'success' stories. "Back to the Future" may invite you to ask about your own roots and background cultures.

Later, you will be asked to investigate the research process further.

READ "The Reading Process" in *ResourceLines* pp. 18-20 to learn about the KWL Chart (Know-Want to know-Learn).

Using one of the non-fiction pieces as your prompt, create a beginning research chart.



Choice of Non-fiction Selection: _____

I Know...	I Want to Know...	I have Learned...
		<i>You would complete this column through your own search for answers, but this is <u>not</u> assigned now.</i>

The final copy of this chart will be in the **Response Booklet**.

Finding Myself in Fiction

Much literature is fiction, ranging in length from 'flash fiction', through **short story** to **novel**, and ranging widely in form and style.



READ "Here's How: Short Story" in *ResourceLines*, pp. 41-46 and pp. 116-117. Then, ensure you understand the basics of this genre by completing the following activities.

1. In your own words, summarize the **characteristics of a short story**.
2. Fiction writers are quite conscious of their choices of **points of view**. The astute reader, therefore, needs to know about them also. Provide definitions in a chart. (Refer also to *ResourceLines*, pages 37 and 119.)

Terms	Definitions
Point of View	
• Objective	
• First-person (participant narrator)	
• Omniscient	
• Limited Omniscient	

3. The **plot** of the short story involves several terms that are explained in *ResourceLines*. Provide definitions in the following chart.

Terms	Definitions
Initial incident	
Rising action	
Climax	
Resolution	
Protagonist	
Antagonist	
Flashback	
Theme	
Setting	
Dialogue	

4. **Conflicts** are central to fiction, especially the short story. You may have already learned categories of conflict, but the following may be useful in promoting understanding:

Terms used in <i>ResourceLines</i>	Common Terms
Character vs. character	Man-against-man
Character vs. society	Man-against-society
Character vs. nature	Man-against-nature
Inner conflict	Man-against-himself

Occasionally, you may use terms such as **physical conflict** (a struggle with nature, as in being lost, or with another person, as in a fight), **mental conflict** (a matching of wits with another person, sometimes in argument, sometimes in differing purposes), **emotional conflict** (an inner conflict, especially dilemmas), and **moral conflict** (an inner questioning of right and wrong).

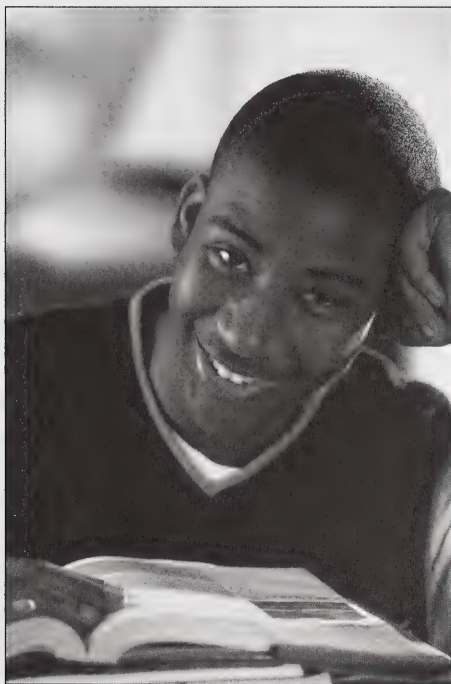
5. Characters are central to most short stories. Define the following terms.

Terms	Definitions
Stock character (also called stereotyped or flat character)	
Static character	
Dynamic character	

6. **Theme** is the important consequence of many short stories. *ResourceLines* defines theme as “the central idea about life that emerges from a piece of literature”. You must become aware of how to identify and write a statement of theme.
- Theme is never stated by the short story writer; instead, the author develops the idea to the extent that the reader is able to say, “I get the point!”
 - The reader should quite easily identify subject, often several related subjects. Then the reader can ask “What is the author suggesting about that subject, or group of subjects?”
 - A statement of theme must be in a sentence because relationships of ideas and concepts must be controlled.
 - Original expression is expected; a statement of theme ought never to be a cliché.

You may appreciate some samples.

- *Maturity demands responsibility for one's self and for those nearby.*
- *Social structures may disrupt some relationships because acceptance of one person into another group may be difficult.*



Short Story 1: “The Ninny” by Anton Chekhov

Prepare to read this short story by reading the brief biography of Chekhov at the back of the text. Note that the story is a translation from its original Russian.

Vocabulary

You may need to use a dictionary to understand the author’s use of

governess

standing on ceremony

rubles

tutor

chambermaid

merci

ninny



Journal Entry 5

Choose one of these for a journal entry before you read this story.

1. Have you ever been called a “ninny” or have you heard someone called that? What was the cause, or what did the accuser mean? How may one avoid such a derogatory term?
2. Have you ever been cheated from something you felt you had earned? What was your reaction? Were you able to obtain “justice” for your situation? Write about your own incident or situation.
3. You likely know someone (or know of someone) who has been a victim of some injustice. Write about the situation, indicating your reactions.
4. “It isn’t fair!” is a fairly common expression. How may people more clearly determine the fairness of situations? What criteria should be used?



READ “The Ninny” by Anton Chekhov (*SightLines*, pp. 43-45)

Studying “The Ninny”

1. Complete the following chart to identify the elements of this short story. Your finished copy of this chart will be in the **Response Booklet**.

Terms	Details from “The Ninny”
Setting	
Point of view	
Initial incident	
Protagonist	
Antagonist and/or antagonistic force	
Type of conflict	
Rising action	
Climax	
Resolution	

2. Identify the predominant traits with supporting details for each of the two characters in this story. Your finished chart will be in the **Response Booklet**.

Yulia	Narrator
<ul style="list-style-type: none"> • meek - She did not contradict the 'master'. When he spoke lies such as that they had agreed on 30 rubles, she did not insist but gave only the correct information. • honest - 	

3. **SightLines** (page 45) states that Chekhov was very concerned about problems in his society. What "social injustice" appears to be depicted in this story?
4. In his last sentence, Chekhov uses the narrator to give the reader a strong clue to his purpose for the story. "*I gazed after her, thinking how very easy it is in this world to be strong.*" From the following **statements of theme** for this story, choose one. In a paragraph, explain why your choice is an appropriate statement of theme for the story. Apply the criteria for statements of theme and provide story details to support your choice.
- Society works smoothly if all people fulfill their proper roles.
 - The weak are meant to serve the strong in this world.
 - When the weak believe they must remain weak, aggressors will rule.

Short Story 2: “I’m Not My Brother; I’m Me” by Peg Kehret

This fiction is labelled as a monologue. Use the index of *ResourceLines* to arrive at a definition of **monologue** as used here.

Vocabulary

You may need to use a dictionary to understand the author’s use of

mascot

Bunsen burner

reprimanded

tirade

chaperones

parole

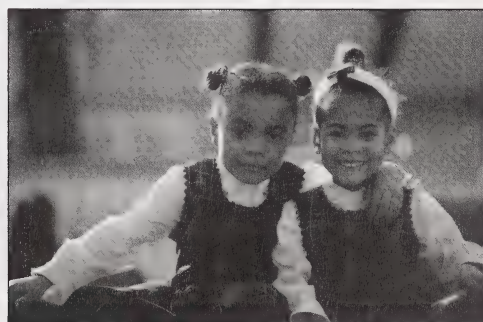
The Author

SightLines does not offer a biography of this American writer. However, the following is from *SightLines* 10, Teacher Guide.

... [Peg Kehret’s] characters are often ordinary kids who find themselves in extraordinary situations, and her books are filled with humour and suspense. She has written over thirty books, and wrote plays, short stories, and other works for adults before turning to children’s literature. ... This monologue was taken from her first work for young people, *Winning Monologues for Young Actors*, published in 1986. The monologues in this collection are intended to be audition pieces for young actors and actresses who are beginning to perform on stage....




READ “I’m Not My Brother; I’m Me” by Peg Kehret (*SightLines*, pp. 54-56).



Studying “I’m Not My Brother: I’m Me”

1. The author has created three characters in this monologue through her “narrator”. Identify the predominant traits of each.
 - **Steve**
 - **Mark**
 - **Narrator**
2. Obviously, all lives intersect with others continuously, but interactions with the members of one’s family are special, often determined by shared physical, emotional, and cultural traits. A **Venn diagram**, explained in *ResourceLines* p. 81, graphically shows some of those unique and shared traits. Complete a Venn diagram for the characteristics of the narrator and his brothers, Steve and Mark as revealed in the monologue. (Notice that the diagram indicates that all three brothers are active, independent, and thoughtful.)

- 
- active
 - independent
 - thoughtful

3. Re-read the last paragraph (p. 56). Kehret uses the narrator to summarize her purpose for the monologue in this last paragraph. Write a statement of theme that goes beyond the three brothers. Provide a list of details from the monologue to support your statement.



Journal Entry 6

Choose one of these for a journal entry in which you consider thoughts the monologue provokes.

1. Construct a **Venn diagram** to compare yourself with one or two members of your family. You may include a variety of shared aspects: physical traits, personality traits, interests, abilities, goals, ... whatever you wish. A written commentary may be helpful to your reader.
2. Twins sometimes have greater concern for their identities than most others. One identical twin in a Grade 10 classroom had a t-shirt with “I’m Dan” on the front and “He’s Don” on the back; the other had the reversed t-shirt, of course. Should parents attempt to assist twins to develop their personalities and attitudes separately? You may wish to create a script for this.
3. Consider the declaration “I want to be me”, or Frank Sinatra’s song “I did it my way.” How do you plan to be recognized as unique and significant? You may express this visually and/or in writing.
4. Re-consider your response to **Journal Response 1: Where am I now**. If your reaction is different after studying the monologue further, write a “second-look” response.
5. Consider the success of this female writer constructing an “inside look” of the attitudes of a male character. Was she able to depict the boy’s thoughts and concerns adequately? Has she fallen into the trap of stereotyping? Support your opinions carefully.
6. Consider the situation presented in the monologue. Teachers generally aim to be “fair”, but occasionally they muddle situations! Students are often quite offended at being called the names of older brothers or sisters, for example. Experienced teachers sometimes have the additional task of accepting as individuals the children of former students.
 - What advice would you give teachers in these matters?
 - Are such situations as the narrator’s reason for complaint?
 - How have you or a friend handled similar situations?

You may wish to respond in a form other than the usual extended paragraph—letter, editorial, magazine column, diary, ... your choice!

Short Story 3: “Borders” by Thomas King

Thomas King’s biographical sketch in *SightLines* may be useful as you approach this short story.

Geography

You may need to use a road map of southern Alberta and northwestern United States or an atlas to understand the references in this story.

Salt Lake City	Medicine Hat	Standoff
Rocky Boy	Moose Jaw	Montana
Milk River	Kicking Horse Pass	Calgary
Coutts	Banff	Lethbridge
Sweetgrass	Cardston	Pincher Creek



Journal Entry 7

Choose one of these suggestions for a journal entry in which you consider ideas before you read the story. You are expected to produce a thoughtful but ordinary explanation.

1. **Crossing borders:** If you have ever crossed an international border or passed through customs at an airport, what was your experience? What questions were you asked? How did you feel?
2. **Border controls:** Canadians seem to desire easy access to the United States and yet also desire more control of who or what enters Canada. How is a compromise possible? What procedures would you like to implement at the border?
3. **Citizenship and ethnicity:** “I’m proud to be Canadian.” “I am Joe Canadian.” Canada is too new to allow Canadian to be considered ‘ethnic origin’. Consider the difference of nationality and ethnicity. Does this matter to you? Should this be significant to Canadians?
4. **Feeling foreign:** If you have visited another country with a language and culture markedly different than Canada’s, you may have felt uncomfortable. If you and your family are recent immigrants, you may feel some discomfort. For what reasons may this feeling be significant?



READ “Borders” by Thomas King in *SightLines*, pp. 79-88.

Giving attention to place names seems important as you read this story. Some students may be familiar with the locations in southern Alberta and United States mentioned in this story, but an atlas or road map may be helpful to most readers.

Studying “Borders”

1. This story seems more like a convincing personal essay than a short story, yet it is definitely fictional. Which one of “the elements of the short story” (setting, character, conflict or plot, point of view, and theme) as explained in *ResourceLines* pp. 41-44 and pp. 118-120 most significantly creates that feeling? Support your choice.
2. *SightLines* (question 1, page 88) suggests that King is concerned about the role of media in conflicts between individuals and official policies. Prepare a short news report of the events at the border crossing for a Canadian or American radio, television, or newspaper. Note that help is available in *ResourceLines* pp. 64-65 and pp. 217-219. Your choice of media will determine your organization of the information.
3. The author has created three distinct characters in this short story through his “speaker”. In this chart, identify the predominant traits of each. Then use the chart to construct paragraphs with supporting details in the Response Booklet.

Laetitia	Mother	Narrator

4. Kehret uses a narrator to present the events but never provides summarizing comments about the ideas considered. Write a statement of theme for this story.



*anecdote – a
brief story often
used to make a
point*

Creative Collection Ideas from Fiction

You are expected to produce at least one piece of fiction in response to the pieces you have studied. *Remember that your Creative Collection will be submitted with Unit 4.*

Write an **anecdote** rather than a short story to show your prowess at narrative writing. This should be original rather than something you have heard or read or written in junior high. The challenge is to invent an anecdote that will illustrate some “point” you wish to make.

Guidelines

- An anecdote is one incident.
- Planning is important to use time economically and effectively.
- To ensure a clear focus, begin with the question, “*What’s the point?*”
- Question whether each detail is essential to prevent excessive length.
- Ensure that your reader gets *the point*--even if you state it clearly at the end.

Use the following chart to plan your anecdote.

Plan an Anecdote	
What’s my point?	
Who are my characters?	
What is my incident?	

Finding Myself

Represent Yourself!

You have read and studied about others “finding themselves” in poetry, non-fiction, and short stories. You may have been prompted to “look for yourself” in similar experiences, in your own circumstances, in your photos and possessions, and in many things and places.

What new awareness of yourself have you gained as you worked through these activities?

You began this unit with a cluster (mind-map) in response to “**Where am I?**” Now, end the unit with some portrayal of “**Where am I NOW because of what I’ve done?**”

Let your creative side work for you! Yes, even another cluster would do, but a video of you with a commentary or a PowerPoint presentation may be possible. You may choose a before-and-after contrast. You may map your journey in some way. Perhaps the latest in space stations or fantasy worlds can be a part of your presentation. Remember to focus on your increased awareness of yourself in response to these pieces of literature. Show your creative powers! Show your strengths!





Evaluation of a Creative Response

Thought and Detail	Presentation Skills
<i>The student...</i>	<i>The student...</i>
5 - Excellent <ul style="list-style-type: none"> • develops ideas insightfully and confidently • supports ideas with precise details 	5 - Excellent <ul style="list-style-type: none"> • uses skillful and effective structure • uses precise and controlled language
4 - Proficient <ul style="list-style-type: none"> • develops ideas thoughtfully • supports ideas with relevant details 	4 - Proficient <ul style="list-style-type: none"> • uses clear and fluent structure • uses specific language
3 - Satisfactory <ul style="list-style-type: none"> • develops ideas appropriately • supports ideas with straightforward details 	3 - Satisfactory <ul style="list-style-type: none"> • uses clear but ordinary structure • uses general language
2 - Limited <ul style="list-style-type: none"> • develops ideas superficially or leaves them underdeveloped • provides vague and/or repetitive supporting details 	2 - Limited <ul style="list-style-type: none"> • uses ineffective structure • uses imprecise and/or very general language
1 - Poor <ul style="list-style-type: none"> • uses marginally relevant or undeveloped ideas • provides inadequate details for support 	1 - Poor <ul style="list-style-type: none"> • uses unclear and confusing structure • uses inaccurate language • makes frequent errors that impede communication

Final Unit Assignment

The Structure of English

A Little Broccoli!

Improving language skills is an endless task! Extend your ability to communicate more clearly in speech and writing through improved awareness of English. Give this exercise appropriate attention to ensure your awareness of English. If you know pronouns and never make errors, move through this quickly; if you are occasionally unsure of pronouns, study this section carefully.

What are pronouns?

Unit 1 provided a look at **pronouns**. You know they are substitutes for nouns. Each pronoun requires an antecedent, Latin for *goes* (cedere) *before* (ante). The reader and listener must know to whom or what the pronoun refers. The person receiving the message should not be required to solve a mystery unintended by the person giving it.

To assist smooth communication, speakers of English have through history created a variety of pronouns. Your task as a student is to “make sense” of those pronouns in your writing. Read this sample of student writing aloud and you will certainly hear the pronoun problem!

Question:

How does this poem connect to life?

Student Answer:

The poem describes the feeling between lovers and the way you hide yourself. I believe this is simply the process she goes through when you are released from love.

(Why am I included in that answer? How does the writer know anything about my love life? I have not been released ‘from love’, and I haven’t hid myself lately either! Who is the girl—*she*?)

Pronouns are specific. They are attached to person to ensure clarity.

Personal Pronouns	Singular (one)	Plural (More than one)
First Person (person or thing speaking)	I, me, my, mine	we, us, our, ours
Second Person (person or thing spoken to)	you, your, yours	you, your, yours
Third Person (person or thing spoken about)	he, she, it, him, her, his, hers	they, them, their, theirs

Nominative Pronouns	Singular (one)	Plural (More than one)	Examples
First Person (person or thing speaking)	<i>I</i>	<i>we</i>	<i><u>We</u> had driven to the park, but <u>I</u> walked home.</i>
Second Person (person or thing spoken to)	<i>you</i>	<i>you</i>	<i><u>You</u> will write the exam after <u>you</u> swim for 45 minutes.</i>
Third Person (person or thing spoken about)	<i>he, she, it</i>	<i>they</i>	<i><u>They</u> feed the dog because <u>it</u> was hungry.</i>
Objective Pronouns	Singular (one)	Plural (More than one)	Examples
First Person (person or thing speaking)	<i>me</i>	<i>us</i>	<i>Dad gave the car to <u>me</u> but he expects <u>us</u> to take John also.</i>
Second Person (person or thing spoken to)	<i>you</i>	<i>you</i>	<i>I gave <u>you</u> each a rose because I respect all of <u>you</u>.</i>
Third Person (person or thing spoken about)	<i>him, her, it</i>	<i>them</i>	<i>Sue saw <u>him</u> yesterday, but he did not see <u>her</u> with <u>them</u> at that time.</i>
Possessive Pronouns	Singular (one)	Plural (More than one)	Examples
First Person (person or thing speaking)	<i>my, mine</i>	<i>our, ours</i>	<i>This is not <u>my</u> book, but I saw <u>mine</u> with <u>ours</u> today.</i>
Second Person (person or thing spoken to)	<i>your, yours</i>	<i>your, yours</i>	<i>I heard you lost <u>your</u> book. Is this <u>yours</u>?</i>
Third Person (person or thing spoken about)	<i>his, her, hers, its</i>	<i>their, theirs</i>	<i>This may be <u>his</u> pen, but <u>his</u> friends have <u>theirs</u>.</i>

English has several types of pronouns performing varied functions. **ResourceLines** has a useful summary on pages 308-309. The **Response Booklet** has an exercise to be completed to show your skills.



Vocabulary Log

In the Introduction Unit Booklet, you were instructed to extend your vocabulary by creating a **Vocabulary Log** in which you

- list new words and their definitions,
- list words that are more precise than your usual choices

The *Vocabulary Log* is to be submitted with each unit.

Remember the Journal

1. Your **Journal** is to be written on your own paper and attached to each **response booklet** as required.
2. This unit's **Journal** should contain seven numbered entries, one labelled "**Mark this one**".

	<i>The student...</i>		<i>The student...</i>
Excellent	<ul style="list-style-type: none">• shows perceptive and original thoughts• develops thoroughly detailed content• shows self-evident purpose• uses clear and consistent voice throughout• organizes effectively according to choice of principle• uses thoughtfully creative language	Satisfactory	<ul style="list-style-type: none">• shows conventional thoughts• develops content insufficiently• shows varying or indeterminate purpose• uses inconsistent voice• organizes weakly, without evident principle• uses vague or general language often
Proficient	<ul style="list-style-type: none">• shows perceptive but not especially original thoughts• develops clearly detailed content• shows clear purpose• uses consistent voice throughout• organizes according to clearly chosen principle• uses appropriate language	Inadequate	<ul style="list-style-type: none">• shows lack of thoughts and details• shows lack of awareness of purpose• shows inconsistent voice• uses insufficient organization• uses unacceptable language



Remember Supplementary Exercises

The Introduction to English 10-1 promised *Supplementary Exercises* for Units 1 to 7. The marker has the challenge of deciding upon supplementary exercises to assist development of your language skills. If you have a request for help in some particular aspect of language use, please state it.

Your marker will attach the supplementary exercise for this module.

To be significantly useful, each supplementary exercise should be completed when you receive each marked unit.

Remember that Unit 9 requires submission of all supplementary exercises.

reading
representing
viewing, listening
writing & speaking

adventure
Journey
discovery



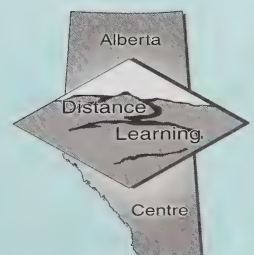
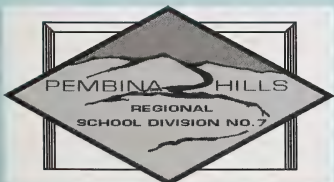
Unit 3

English 10-1

English 10-1

Unit 3

Finding Possibilities



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The address is as follows:

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Unit 3: Finding Possibilities

Overview

Ask, and it shall be given you;
Seek, and ye shall find;
Knock, and it shall be opened unto you.

Matthew 7: 7

In youth, all seem driven by the desire for answers. Later, some may lose their intensity, but they are still **finding possibilities**. Literature allows better understanding of the questions and answers that others have found. Then, perhaps, all are better able to seek and find their own answers.

Probable impossibilities are to be preferred to improbable possibilities.

Aristotle (384-322 B.C.), Poetics

Unit 3 of English 10-1 is designed to help you “find possibilities”. As a student entering high school, you are beginning to consider seriously the many questions of life. However, many answers change—and often the questions change rather abruptly. Life is not static; it is ever-changing.

Finding Possibilities is a thematic unit of two genre:

- poetry
- drama

Finding Possibilities is a study and production of several representations of ideas:

- poetry
- chart
- journals
- critical response
- radio drama script



Outcomes of Unit 3: Finding Possibilities

You will

- respond to ideas in *Journals*
- use *SightLines 10*, the anthology of literature
- use *ResourceLines 9/10*, the language arts resource text
- employ various organizational techniques
- prepare creative pieces for your *Creative Collection*
- read and study poetry
- read and study drama (a radio play)

Organization of the Unit

You should complete the units sequentially to profit appropriately from the developmental activities. As you work through each **Unit Booklet**, your finished work should be placed in the **Response Booklet**.

Only the Response Booklet with required attachments is sent for marking.

Marked assignments are returned to you as quickly as possible. You should review the marker's comments and grading because you will gain greater awareness of your abilities.

The marker will include a *Supplementary Activity* for each of Units 1 to 7. **These must be completed and included with Unit 9, the concluding unit.**



The Journal

English 10-1 Introduction explained the *Journal* as a useful tool in developing language skills.

What is to be done in Unit 3: *Finding Possibilities in Poetry and Drama*?

- a) **FIVE** *Journal* entries will be assigned.
- b) **ONE** entry is to be designated for grading.



Vocabulary Log

Extend your vocabulary by keeping a Vocabulary Log in which you list

- new words and their definitions
- words more precise than your usual choices

The Vocabulary Log page is in the Response Booklet.



Journal Entry 1

What *possibilities* do you want to *find*?

In any form, record some of the questions “bugging” you. Perhaps you will think of only ten or so now, but you may add as you proceed through this unit. Realize that any question that is meaningful to you is appropriate. Connect them to schoolwork, to hobbies, to leisure activities, to relationships, to life, to emotion, to spirituality, to whatever....



Finding Possibilities in Poetry

Songs and poems use compressed language through which the mind of the listener or reader may be extended. Your study of several poems will demonstrate carefully controlled language inviting you to engage in “Finding Possibilities” about life and experience.

Tips for Reading Poetry

1. Find a quiet place.
2. Read aloud, more than once.
3. Reflect on words, images, and characters.
4. Read the poem again silently.
5. Rephrase lines and sentences.
6. Identify figurative language.
7. Consider the rhythm.
8. Practice oral reading.
9. Connect content and form to create meaning.

Poem 1: “On Children” by Kahlil Gibran

Vocabulary

This poem is part of a book, *The Prophet*, in which the persona responds to various questions of his people as he prepares to leave them for the last time. Significant characteristics of Gibran’s writing are his simple diction and direct teaching manner.

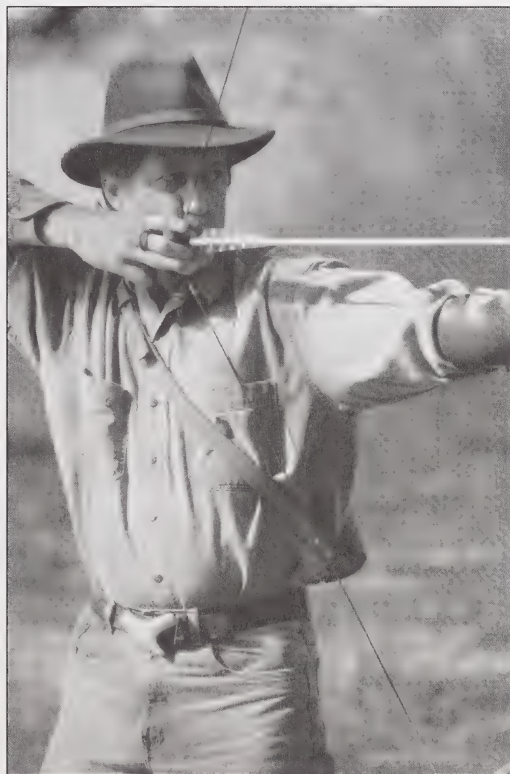
READ “On Children” by Kahlil Gibran (*SightLines*, pp. 98-99)

Like songs, poetry is meant to be heard. You should read this poem at least twice, preferably aloud. Better yet, have someone read it to you—or read it to someone or record it and play it back to yourself. This selection may not appear as an ordinary poem; it certainly does sound poetic.



Studying “On Children”

1. As usual, you should check the author’s **biographical sketch** in the back of *SightLines*. What information is significant to your understanding of this poem?
2. Audience and situation are quite significant in writing. Who is the **audience** within this poem?
3. Gibran’s **metaphor** is essential to his meaning. In his terms, who or what is each of the following? Explain.
 - a. The bow *is the parents because they are responsible to release the children into life, pointing them towards success and providing the force and guidance.*
 - b. The arrows
 - c. The archer
 - d. The mark
4. What does the poem suggest about the roles of parents and children?



Poem 2: “To a Sad Daughter” by Michael Ondaatje

Vocabulary

You may need to use more than a dictionary to understand Ondaatje’s use of words and allusions:

belligerent
forsythia
annunciation

allusions:

- Alpen (brand of breakfast cereal)
- classic movies
 - *Casablanca*
 - *Creature from the Black Lagoon*



READ “To a Sad Daughter” by Michael Ondaatje (*SightLines*, pp. 100–102)

You should read this poem at least twice, preferably with a listener who will allow you to hear it also.

Studying “To a Sad Daughter”

1. Check the author’s biographical sketch in the back of *SightLines*. What information is significant to your understanding of this poem?
2. What actually happens within the “now” of the poem? Realize that the act of remembering is *now*, but the details of memory are past. Ask those obvious questions: Who are the persons of the poem? Where are they? Who is doing what right now? (Be careful! You may be surprised how much of this poem is memory.)
3. In your own words, what advice does the father give to his daughter?
4. What does the poem suggest to you about parents and their developing children?
5. You are to write a **personal letter** or a **personal e-mail** in which a definite role and audience is evident. You are likely well aware of personal letters and e-mail messages, but you must use them appropriately. Certainly, they invite informal writing, but they must be clear and provide adequate communication. Attempts at familiarity and “cuteness” are definitely not part of this assignment.



READ “Here’s How: Correspondence” in *ResourceLines* pp. 128-129 for some explanation and samples.

Choose one of the following situations:

- a. Imagine that you are the daughter in the poem and write a letter or e-mail to the father.
- b. Imagine that you are the father and write a letter or e-mail to the mother about the daughter.
- c. Write to your own parents (father or mother or both) about your concerns for their care and control of your life.

Poem 3: “Let Us Leave Something Unsaid” by Munir Niazi

READ “Let Us Leave Something Unsaid” by Munir Niazi (*SightLines*, p. 203).

You should read this poem at least twice, preferably aloud. Convince some kind person to listen to you and then to read it to you.

Studying “Let Us Leave Something Unsaid”

1. Check the author’s biographical sketch in the back of *SightLines*. What information is significant to you and your understanding of this poem?
2. This poem contains no figures of speech. What techniques does the writer use to make and emphasize his point?
3. What does the poem suggest about relationships and communication? Consider the poet’s questions. Do you agree with him? Explain.



Poem 4: “Tangled” by Carl Leggo

Not only in Grade 10 does life seem “tangled” with so many choices and varied demands upon your time and effort. Carl Leggo was well into adulthood when he wrote this poem remembering fondly the assistance of his father. Now, in his independence, he realizes that finding direction in life is complex and circumstances are often ‘tangled’.

Vocabulary

You may need to use a dictionary to understand some fishing words:

dory

lead jigger



READ “Tangled” by Carl Leggo (*ResourceLines*, p. 52).

Notice the sub-titled line: (*Lines from Edmonton to my father in Newfoundland*). Beg that listener to assist you again—read this poem at least twice, preferably aloud. Notice carefully the line placement to guide your reading. Give each indentation some “wait” time, but notice the repetitive line beginnings.

Similar to many poets, Leggo begins with a physical image from which the readers may expand their thoughts.

Studying “Tangled”

1. What image (picture) does the poet give of his father?
2. What does this poem suggest about maturing or independence? Consider especially the last five lines (the last sentence) and the persona’s attitude towards life. Explain and support your interpretation.



Creative Collection Ideas from Poetry

You are expected to produce at least two poems in response to the four poems you have studied. **Remember that these will be submitted with Unit 4.**

1. Here are some suggestions to consider:
 - a. Choose an individual poem and try some of these ideas:
 - ✓ **“On Children”**
 - Begin with “And a [person]... said, Speak to us of ...”. Change the metaphor, but replicate the simple style and diction.
 - Write your version of the last stanza of “On Children”, but use some other metaphor, such as “You are the cars...”, “You are the computers...”, or whatever.
 - ✓ **“To a Sad Daughter”**
 - Begin with “To a Sad Mother” (or father, brother, sister, grandmother, grandfather, etc....) and construct your own poem.
 - ✓ **“Let Us Leave Something Unsaid”**
 - Begin with “Let some things remain...”, but create your own poem to complete it.
 - ✓ **“Tangled”**
 - Begin with some other image such as father or mother performing some household, farm, or business task.
 - b. Write your own poem about maturing or finding one’s own way.
 - Choose your own topic and form. **ResourceLines** pp. 126-127 may be helpful.
2. Write an explanation of what you hope the reader will understand about your creation. You may wish to respond to the same three sub-headings as the studying section: author (in this case, ‘personal experience’), techniques and form, and ideas.

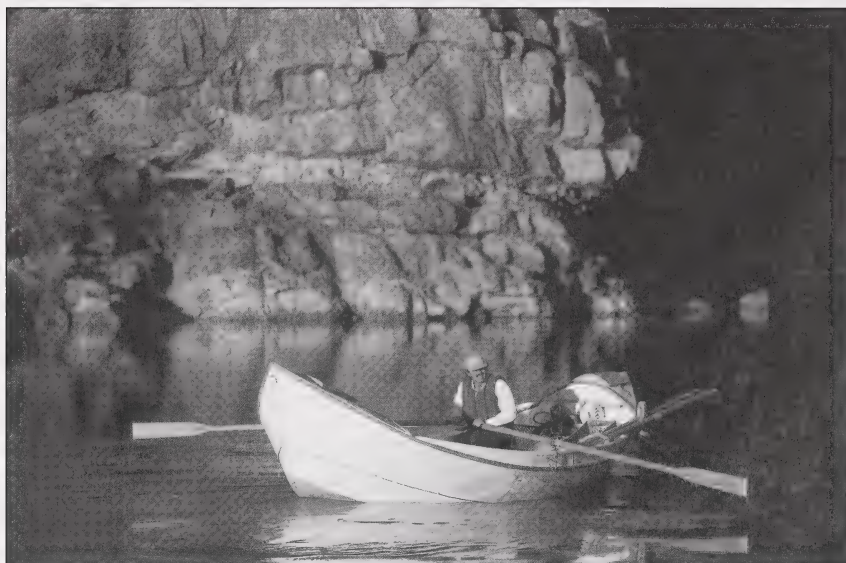
Remember that your *Creative Collection* will be submitted with Unit 4.



Journal Entry 2

What *possibilities* did you *find* in these poems?

List some of the concepts and ideas you considered while studying these poems. That is, review some of the whims, concepts, thoughts, ideas, personal connections, or directions you pursued.



Showing Possibilities in a Critical Response

The critical response is the vehicle through which you show understanding of a piece of literature. It is not simply your emotional evaluation. Literary criticism involves thoughtfully establishing a focused position that analyses the effects and techniques employed by an author. Constructive critiques are supported by deliberately chosen references and quotations. Careful planning produces a statement of purpose (your **thesis**) that shows your awareness of the effects of the details and the techniques employed by the author.

READ “Think Tank: The Art of Criticism”, *ResourceLines* p. 87.

You will notice that criticism requires a carefully focused position upon the key elements of the text, which include development of thesis, plot, characters, imagery, and structure. Then, you will be able to support your position with references and quotations.

ResourceLines “Here’s How: Essay”, pp. 108-115, may also be helpful.

Tutorial using Donne’s “No Man is an Island”

In Unit 2: *Finding Myself*, you studied John Donne’s “Meditation xvii”, also called “No Man is an Island”. A statement of theme for this portion of Donne’s sermon may be the following:

Each individual has some responsibility for all mankind.

This can raise several questions:

- If that is Donne’s main point, what devices did he use to make it?
- How effectively does he give us “the picture”?
- How well does he support his view?
- “Meditation” has been around for about 400 years. What reasons may cause readers to consider it effective enough to remember?
- In what way does it still “work” for us in the 21st century?

Such questions can lead to a clear and focused **thesis statement** for an essay. Remember that a thesis statement establishes position or point of view.

I have taken the view that Donne states that each of us is somehow responsible for others. The extent to which I agree or disagree is of small concern at this time. The **critical response** assignment demands that I respond to Donne's ideas and to his techniques. I must look at the parts that add up to this conclusion. I must analyze his work, not give a merely emotional reaction or express my views of the necessity of *fraternité*.

Sometimes the thesis will change considerably as the writer works with supporting details from the text. Remember that the thesis must **control** where the writer is going with the composition. The reader will not want to read statements that do not connect with the thesis.

How may I support my thesis? Two key words, *vision* and *responsibility*, may help my planning. Questions I can raise may become sub-topics, which become the paragraphs of my response.

What was Donne's <i>vision</i> ?	What observations would support his idea that each person has <i>responsibility</i> for others?	What <i>techniques</i> did Donne use to emphasize his ideas?
<ul style="list-style-type: none">- image of lump of dirt breaking off a peninsula and falling into the sea- continent reduced by even the smallest lump falling	<ul style="list-style-type: none">- food/famine- disease/medical aid- war/peace keeping- local problems- problems of family, friends	<ul style="list-style-type: none">- metaphors (island/continent/lump, church bell)- emphatic, forceful style- personal involvement- instructive tone (thee)

Introduction

Now, I have a better vision of what I want to say about “Meditation”. Perhaps I can now begin to write. I must begin by introducing my topic and my thesis. Therefore, my introduction will have several sentences. Perhaps the first will be an attention-getter about concern for Albanians in Kosovo, Turks in Iran, or some group in another far-off place. I could indicate that as part of humanity, I have little choice but to be involved in every human condition, to varying degrees, of course. My thesis will likely come at the end of my introduction because it will control all that happens later.

Some people may wonder to what extent they are individually responsible for the victims of war in Kosovo or flooding in Mozambique or suppression of human rights in Tibet. In “Meditation xvii”, John Donne expresses a concern still heard today. Few desire such responsibility, but Donne stated firmly that humans have no option. Perhaps people are even more aware today that the vision Donne expressed in his “Meditation” 400 years ago is an overwhelming responsibility. All humans are their brothers’ keepers.

Several features of this first draft grate my ears, but I will proceed because editing is best done when the whole composition has been drafted.

Developmental Paragraphs

My next paragraphs must support that thesis, but they need topic sentences related to that thesis. My chart above produced some categories, but I think I want to include techniques (column 3) with each of the *idea* columns (1 and 2). Perhaps that will allow “How?” to support “What?” more effectively.

The vision that Donne had of each little “clod” of a human as part of the larger continent of humanity effectively conveys the attitude of responsibility. His negative metaphor of “No man is an island” strongly suggests that in one’s family nothing happens to one person without all being affected in varying degrees. If communities are lively collections of families, then community members are affected also. The ripple effect of this reaches out to all the nations, to the world. Donne suggests strongly that if “the bell tolls” of crop failure in Bangladesh, for example, all have responsibility in this ‘global village’. Donne would prohibit one person’s pain from becoming another’s gain because each is “a part of the main”, a part of humanity.

That ‘rough’ paragraph cannot possibly support the thesis alone. In fact, I may decide that I need to support that idea of the ripple effect of events more carefully because I have not written about the variety or intensity of ripples. (When dropped in a lake, a boulder will cause ripples to reach farther than ripples from a pebble.) However, in my next paragraph I must go further into the matter of responsibility, keeping my opinions in the background while I focus on Donne’s text.

Donne seems to oppose selfishness. He infers that all are "involved in mankind" by birth. He seems to envision that a better world is possible only if humans each fulfill their responsibilities. Such would require action exceeding common words. It would require more extensive foreign aid projects to address international needs. It would require more adequate social services for national needs. It would require more care among family members. No one in any community would be hungry or under-sheltered. Such desirable conditions would require a great empathy for one's fellow beings. Donne's answer is a reminder that the bell "tolls for thee", or that the individual must pay attention to those around him.

This also needs more work. I wonder why I reversed the image of international-community-family responsibility that I used earlier. Is that effective, or should I keep them parallel and risk the deadliness of simple repetition? Do I need more concrete details? I don’t seem to have enough reference to the poem and Donne’s choices of words and structures? What could I use to show my awareness of the impact of his form upon the idea? Obviously I have enough questions to draw me back to the editing process!

Conclusion

That second ‘rough’ paragraph takes my support further, perhaps far enough to write a conclusion. The writer has this “last chance” to visit the thesis without simply repeating. The conclusion may “trip the reader forward and into the dark” of the unknown, to give him some incentive to keep thinking. (That quotation is from Robert Frost describing the strong conclusion of a poem, but it fits here, too.)

In his clear metaphors of the land and the church bell and his complicated sentence patterns, Donne has captured the essence of human interdependence as he saw it. Interestingly, the record of his words has been kept for four centuries, but people seem so far from achieving them. Like no other creature, humans are responsible for others of their species—and perhaps for all other creatures. Donne may be delighted at people taking responsibilities seriously, even to their stewardship of the earth.

I think I pushed the reader forward from Donne to the present and even into the future. Now, if I put it all together, will it work? Not well, I think, but the work of editing is to push and pummel and change to arrive at a polished piece that fulfills the assignment, that says what I want it to say, that convinces its readers that I can “make sense”. You may notice that I did not use some of the ideas in my chart and that I included some in the essay that I had not charted. That is the result of thinking as I wrote. I need to review those changes to ensure that I did not miss anything important and that I did not wander from my response (my thesis) to the purpose of the assignment.





Your “Critical Response”

This look at my process of writing may help you produce an effective essay.

1. **Did you ‘get it’?** Respond to this tutorial in a paragraph, consider such questions as the following.
 - What have you learned about creating a **critical response**?
 - What questions do you still have? (Do you understand how to organize your response into an essay?)
 - What will you do now? (Give a summary of your planned procedure.)
2. After finishing the activities designed to establish your awareness of various poems, you are to write a **critical response**. Choose **ONE** of the following:

Poetry	Kalil Gibran, “On Children”
	Michael Ondaatje, “To a Sad Daughter”
	Munir Niazi, “Let Us Leave Something Unsaid”
	Carl Leggo, “Tangled”

Your polished critical response will demonstrate that you have been “Finding Possibilities” about the ideas of a particular poet and through poetry.

The key is planning and support as well as editing several times. Sometimes after the composition has been planned and drafted, a writer may change the thesis slightly to “allow” the support included in the composition.



Evaluation of Critical Response Essay

Aim to be aware of the expectations for compositions. You want the highest possible score; therefore, produce your best possible work.

Ensure that the topic is clear and that you are aware of the expectations. The rubric provides the criteria; the small chart indicates the ‘worth’ of each category.

Evaluation of Critical Response Essay

Thought and Detail	Organization	Matters of Choice	Matters of Correctness
<i>The student...</i>	<i>The student...</i>	<i>The student...</i>	<i>The student...</i>
Excellent <ul style="list-style-type: none"> • shows perceptive and insightful interpretation of ideas • uses precise supporting details 	Excellent <ul style="list-style-type: none"> • introduces composition invitingly • explicitly develops thesis • concludes excellently 	Excellent <ul style="list-style-type: none"> • uses skillful and fluent structures • chooses precise and controlled diction • shows impressive stylistic choices 	Excellent <ul style="list-style-type: none"> • controls writing in impressive error-free work • communicates with precision and control
Proficient <ul style="list-style-type: none"> • shows sensible and thoughtful interpretation of ideas • uses appropriate supporting details 	Proficient <ul style="list-style-type: none"> • introduces composition directly • develops thesis coherently • concludes effectively 	Proficient <ul style="list-style-type: none"> • uses competent and fluent structures • chooses specific and often controlled diction • shows competent stylistic choices 	Proficient <ul style="list-style-type: none"> • produces competent writing with some minor errors • communicates clearly and invitingly
Satisfactory <ul style="list-style-type: none"> • shows relevant and adequate interpretation of ideas • uses predictable supporting details 	Satisfactory <ul style="list-style-type: none"> • provides general introduction • develops thesis mechanically • concludes functionally 	Satisfactory <ul style="list-style-type: none"> • uses conventional and simple structures • uses adequate but general diction • shows few stylistic choices 	Satisfactory <ul style="list-style-type: none"> • produces basic control of writing despite errors • communicates clearly
Limited <ul style="list-style-type: none"> • shows superficial and/or incomplete interpretation of ideas • uses weak or unsatisfactory supporting details 	Limited <ul style="list-style-type: none"> • uses weak introduction • states/develops ineffective thesis • concludes inadequately 	Limited <ul style="list-style-type: none"> • uses inadequate and simplistic structures • uses imprecise or inappropriate diction • shows inadequate stylistic choices 	Limited <ul style="list-style-type: none"> • shows faltering control of writing with many errors • blurs communication by frequent errors
Poor <ul style="list-style-type: none"> • shows inadequate ideas generally unsupported or irrelevant. 	Poor <ul style="list-style-type: none"> • provides unrelated introduction • uses unclear thesis, if any • uses inadequate conclusion, if any 	Poor <ul style="list-style-type: none"> • uses inadequate and/or confusing structures • uses inaccurate diction • shows few stylistic choices in unclear writing 	Poor <ul style="list-style-type: none"> • lacks control of writing • impairs communication

Critical Response (Planning and Drafting)

Selected poem: _____

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SECTION THREE

Finding Possibilities through Jake and the Kid

Canadian Radio, eh?

Radio was invented by an Italian, Guiseppe Marconi, but the first radio broadcast was made by a Canadian. On December 23, 1900, Reginald Aubrey Fessenden made the first broadcast.

*“One - two - three - four, is it snowing where you are, Mr. Thiessen?
If it is, would you telegraph back to me?”*

Mr. Thiessen confirmed the message immediately. He was one mile away.

In 1901 from Newfoundland, Marconi made his famous first transatlantic broadcast. From Boston in 1906, Fessenden produced the first public radio broadcast. In 1919 the Canadian and American governments began licensing this new media.

Old Time Family Radio

When radio was a novelty, stations broadcast live radio drama, music, sermons, educational programs, and news bulletins. Stations were owned by individuals, clubs, corporations, churches and provincial governments.

Through their voices, radio brought strangers into people's homes. Through imagination, listeners created settings, characters, and actions in the 'virtual reality' of popular programs such as *The Guiding Light*, *Fibber McGee & Molly*, and *The Shadow*. Interestingly, these programs are often re-broadcast today.

Radio and World War II

World War II made radio very important to Canadians as a source of information, a means of entertainment, and a uniting influence during threat of war.

Great Radio Drama

The early radio shows of the 1930s and 1940s were enormously popular. Listening to radio drama is much more personal than watching television. Reliance upon voices and sound effects engages the reader quite fully. Many radio dramas were serialized. Listeners could hear the same speakers week after week and follow both plot and character development.

Listening is an active process. The listener focuses upon narration and sound effects to envision the characters, to re-create the action, to realize the suspense, and to predict further action and consequences.

Format for the Radio Play

Actors, technicians, directors, and others need specialized information. Speeches, sound effects, scene identifications, descriptions, and acting directions must be clear and easily identifiable in radio script.

A radio script must take the reader on the same emotional journey as the finished program. A reader may concentrate on content if scene, speech, and sound directions are clearly differentiated. Therefore, much effort is put into writing dialogue, determining voices, and inserting sound effects.

The CD in the back cover of Unit 1 contains a broadcast from “Jake and the Kid”—CBC episode 31 from 1951.

Jake and the Kid by W. O. Mitchell

Every week on CBC radio between 1950 and 1956, Canadians listened to *Jake and the Kid*, a radio drama series by short story writer, playwright and novelist **W.O. Mitchell**. These were published as short stories in two books: *Jake and the Kid* (1962) and *According to Jake and the Kid* (1989). A successful TV series was created by Global Television in 1995, most of which was filmed near Leduc, Alberta.

“The Kid” tells the stories as if he is remembering in adulthood the events and conversations of his youth. Jake is the “hired man” on a farm during the 1930s and 1940s on the Saskatchewan prairie. “The Kid” accompanies Jake, asking him questions and listening to his theories. Jake is an opinionated and experienced farm hand, and “the Kid” is both innocent and curious.

Jake and the Kid is set in the mythical prairie town of Crocus, Saskatchewan, modelled after W.O. Mitchell’s own childhood town of Weyburn, Saskatchewan. Mitchell insisted that the prairie is so flat that “if your dog runs away from home, its wagging tail won’t disappear over the horizon for three days.”

Setting

During the era of *Jake and the Kid*, most Canadians lived on farms or in small towns. The Great Depression of the 1930s resulted in few opportunities for employment. Economic disaster and nearly a decade of drought meant farm families suffered. Winds removed topsoil; insects and other pests killed the crops. Soon, World War II meant many men went to Europe, often leaving the women to manage the farms and their families with “hired men”, many of whom were deemed too old or physically unfit by the armed forces. If life is portrayed accurately in *Jake and the Kid*, one positive aspect is that children on the farms kept their innocence and had trusting relationships with adults.

Characters

As a radio drama series, *Jake and the Kid* has three main characters, all quite well-loved by Canadians of the 50s.

- The Kid is a ten-year old fatherless boy who is soft hearted, willful and poetic. He enjoys his freedom and loves the prairie.
- Jake, the hired hand, is the witty and sensible man who runs the farm. He loves the land, understands animals, and, most importantly, accepts his role as a surrogate father to The Kid.
- The Kid’s mother was a teacher who left Toronto to live on the prairies with her husband. Then, he left with the “South Saskatchewans” (a Canadian military regiment) shortly after The Kid’s birth. She is a strong-willed woman determined to raise her son with strong values.

The television series produces differences, of course—The Kid becomes “Ben”, Jake is much younger and more attracted to The Kid’s mother who is named “Julia”, etc.

Developing Listening Skills

ResourceLines, Chapter 3, has fifty pages of techniques to help you understand and improve your “Speaking and Listening”. You are unlikely to study all of these at once, but a quick tour will show you where to find help when you need it. One can learn to be a better listener.



READ “General Guidelines”, (*ResourceLines*, page 136).

The graphic display of **The Speaking and Listening Process** does not discuss barriers to effective communication. Sometimes one wonders, “What was that all about?” or “What was I supposed to buy at the store?” or “When was that assignment due?” Obviously, something has come between the sender and the receiver that has prevented clear delivery of the message.

Tips to Better Listening

TIP 1

Eliminate extra exterior noises. Turn off the radio or television—unless that is what you are supposed to be listening to! In group situations such as classrooms, concentrate on the speaker by watching closely. Try to ignore all outside interference.

TIP 2

Eliminate the extra noise inside your body. Hungry? Mind on something else? Clear up this interior noise before you try to concentrate on a listening activity.

TIP 3

Be an active listener. Keep your mind on the speaker. If possible, watch the speaker’s body language and facial expressions for clues to meaning. Aim to “get the picture”; visualize the events explained.

TIP 4

Use your short-term memory. Take notes, draw sketches, or make thought webs. Write a summary of main points. Ask questions, if possible. Retell the story or discuss the issues right away. Go over your notes or thoughts the next day. One retains information by transferring it to long-term memory through review.

Are you ready?

Find a quiet place, free of distractions. Get comfortable. Get your mind ready and have a pen and paper handy.

Imagine you and your family gathered around the radio on a winter's evening, listening to this radio program.



Listen to *Jake and the Kid*

Play the CD of the radio drama while you read the script.

1. The CD is in a pocket on the back cover of Unit 1: Introduction. It may be played on either a computer or a common CD player. (Remember that earlier you could have requested an audiotape version if you do not have a CD player.)
2. Follow the script as you listen to a copy of the original radio broadcast. Realize that misspellings are purposeful to indicate mispronunciations. (Do not take spelling lessons from this script!)
3. Think about the relationships among The Kid, his mother, and Jake. Think about both the writing techniques and the audio techniques used in the radio production.

The script that follows this page is a reprint of the actual script used by the “voices” of CBC radio as they broadcast this episode of W.O. Mitchell’s *Jake and the Kid* on January 23, 1951. You have access to it through the permission of the copyright holders: Canadian Broadcasting Corporation owns the audio, Ormand Mitchell (son of W.O. Mitchell) owns the printed document.



JAKE AND THE KID
 TUESDAY, JANUARY 23rd, 1951
 10:30-11:00 PM
 CBL-T/C

PRODUCER: PETER FRANCIS
 WRITER: W.O. MITCHELL
 #31-"GENTS DON'T CHAW"

1. MUSIC: JAKE AND THE KID
THEME EST THEN BG FOR:
2. KID: Ever since Ma quit cuttin'
my hair for me, I go to Repeat
Golightly's—in Crocus. He lets me
sit right on the chair; he doesn't put
the board acrosst any more. Most
of the time Jake, our hired man,
takes me to town in the democrat
behind Baldy. Jake was in Repeats
that afternoon. And Pete Botten.
Pete Botten's enough to give a
gopher the heartburn, Jake says.
That was the day Pete got to talkin'
how his paint horse, Spider, could
run the gizzard out of my horse—
Auction Fever.
3. MUSIC: UP AND OUT
4. ANNCR: The place.... Crocus,
Saskatchewan, home of Jake and
the Kid, and Pete Botten, one of the
few people that Jake has no use for.
The time-last spring-and the play,
"GENTS DON'T CHAW," a new
story of JAKE AND THE KID by
the Canadian writer W.O. Mitchell.
John Drainie is starred as Jake with
Billy Richards as the Kid, and
William Needles as Pete Botten.
JAKE AND THE KID is produced
by Peter Francis with original music
by Morris Surdin. (PAUSE)
"GENTS DON'T CHAW"
5. MUSIC: BRIDGE THEN BG
FOR:
6. KID: Auction Fever's my colt.
- Jake got him for me and he's the
color of wheat with the sun lyin' on
it. It was Jake showed me how to
break Fever way last Spring. Jake
knows what to get a Kid. The
afternoon the argument started with
Pete Botten, Jake had got his shave
an' he was settin' there whilst
Repeat cut my hair. I had my chin
on my chest and was lookin' up,
the way you do—when Repeat
swung me 'round. Then I could
see myself over the tonic bottles an'
the clock with its numbers
backwards.
7. MUSIC: OUT AND INTO
8. SOUND SHEARING SNIP-SNIP
OF SCISSORS AS REPEAT
CUTS
9. REPEAT: Yeh—my father was a
fine judge—judge of man or beast.
Look at a man—tell yuh—look
right intuh a man's heart—look at a
horse—tell yuh 'bout the horse too.
10. JAKE: See if yuh can do
somethin' about the cow-lick there,
Repeat. Kid's Ma asked special.
11. REPEAT: Never bet on a horse
race in his life—my father—
watched hundreds of 'em—trottin'
races—never bet.
12. JAKE: Like setting' down to
your dinner an' never liftin' a fork.
13. REPEAT: No—no, Jake—he just
liked to see 'em run. Raced his

- own horses too. Had a black mare—little black mare back in—
14. PETE: No fast horses in the districk any more—
 15. KID: My horse—Fever—he's fast—
 16. REPEAT: Nice put up little horse—Dish-face—called her dish-face—hackney mare. Smart—smart little horse.
 17. JAKE: I knew a smart horse once. Wasn't no hot-blood neither.
 18. KID: Fever's smart.
 19. JAKE: Just a ord'nary horse. No papers. He—uh—he run fer parluhment.
 20. REPEAT: What!
 21. JAKE: Yeah. Run fer parliament.
 22. PETE: That's plumb foolish.
 23. JAKE: The aitch it is. He was a real bright horse. (PAUSE) Lib 'ral.
 24. REPEAT: My father always voted Conservative—he always said when it come to—
 25. JAKE: Remember when this here horse was ay—nominated—Manyberries Districk—back in Oh Two—remember the fellah put him up—fellah name of —uh—
 26. PETE: Ain't how smart a horse is-how fast he is.
 27. JAKE: —name of —Wine-singer—Archie Wine-singer—
 28. REPEAT: Strange name fer a horse—strange name—
 29. JAKE: Name of the fellah that owned him—had him from a colt. Archie Wine-singer—he was a real bright horse—see him standin' up there on the platform—p'litical meetin'—one hoof on the trough—water trough—other candidates they used a water pitcher an' a glass when they got dry from oratin'. This horse used the special water trough they had fer him.
 30. PETE: Aaaah—ridiculous—ridiculous—stupid!
 31. JAKE: No. He wasn't stupid. He was lazy. He was shiftless. He was tricky. Couldn't depend on him tuh do what he was sposed tuh do—but he wasn't stupid. No, Sir—when you came right down to it, wasn't no reason he shouldn't enter intuh political life.
 32. PETE: (SARCASTICALLY) Was this uhn—Provincial er Dominion race he was runnin' in?
 33. JAKE: Provincial. Seems he made up his mind early—seen all the han' writin' on the wall. Seen horses was gettin' fewer an' fewer in farmin' in the West. Seen the tractors comin' in—seen the combines. What else was there fer him tuh do but go intuh politics?
 34. PETE: Well—
 35. SOUND: SPITTING
 36. REPEAT: (CLEARS THROAT) Awful messy on a fellah's floor, Pete. Messy. Spittoons fer that. One by yer left ankle.
 37. PETE: Sorry.

38. SOUND: SPITTING INTO SPITTOON.
39. PETE: I ain't int'rested in ridiculous nonsense 'bout a horse runnin' fer member. Ain't int'rested in smart horses. But you take real runnin' horses—like that paint of mine—Spider. There is a fast horse. He kin run.
40. JAKE: Mmmmh. 'Bout as fast as a one-arm fellah ona CNR side car.
41. PETE: Ain't nothin' roun' here on four legs kin beat him.
(SPITS—NO RING)
42. KID: My horse Fever kin go like the—
43. REPEAT: Them spittoons ain't just ornaments, Pete. They're not there jist fer ornaments—
44. PETE: Sorry.
45. SOUND: SPITS AGAIN—RING OF SPITTOON
46. PETE: Real fast.
47. REPEAT: This Kid here—he's hot a nice-lookin' horse. I say this here Kid's horse is nice-lookin'—
48. KID: Yeah—
49. JAKE: Mmmmh—hmmm.
50. PETE: I seen him. (PAUSE)
Ain't a patch on Spider.
51. KID: He can nail Spider's hide to a fence post! Why—recess time at Rabbit Hill School he beat every—
52. JAKE: (REAL POLITE) You—uh—wasn't int'rested in findin' out—was yuh Pete—fer sure?
53. PETE: Might be.
54. SOUND: SPIT AGAIN—NO RING
55. REPEAT: (WITH PAINED PATIENCE) Look, Pete—when a fellah chews as much tuhacca as—
56. PETE: Might even put a little bet on it.
57. JAKE: How much
58. PETE: Whatever yuh want.
59. JAKE: uh—fifty dollars.
60. PETE: Jist dandy.
61. JAKE: Repeat here—hold the money.
62. PETE: Fine with me.
63. REPEAT: I'll hold her. You fellahs give her tuh me an' I'll hold her fer yuh. All done, Kid.
64. KID: Thanks, Mr. Golightly.
65. PETE: Now—fer this here race-place I had in—uh-good place—take along the CNR tracks behind Hig Wheeler's lumber yards—good as any.
66. JAKE: That's fine. Repeat—Kid's haircut money—an'—uh—twen'y—twen'y five—an' ten—an' fifty—fifty dollars the Kid's horse runs that paint of Pete's rights intuh the ground.
67. PETE: Here's mine. On the—on Spider.
68. SOUND: SPITS—RING OF SPITTOON

69. REPEAT: Please, Pete—not on the floor—not on the—oh—sorry—you made her. Thanks—uh—when is this race—when you holdin’ her?
70. PETE: Any time suits Trumper an’ the Kid—any time.
71. JAKE: Have tuh be a Saturday—next Saturday-
72. PETE: Next Saturday—then—
73. JAKE: Afternoon.
74. PETE: Next Saturday afternoon. Uh—Repeat I—don’t really need a reg’lar haircut—
75. REPEAT: Long over yer yars an’ behin’ here—she’s long as I seen past month—
76. PETE: Not the reg’lar sixty cent haircut—just give her sort of a neck trim.
- (PAUSE) Fifteen cent neck trim.
77. MUSIC: BRIDGE THEN BG FOR:
78. KID: Goin’ home I sat with Jake in the democrat, watchin’ Baldy’s hind-quarters tipping first one side then the other, real regular but sort of jerky like Miss Henchbaw when she leads the singin’ at Rabbit Hill with her stick. Jake didn’t say anythin’ fer a long way. (PAUSE) (GO SLOW, YOU LITTLE B—) By the road a meadow lark sang. A jack rabbit next the ditch undid himself for a few hops then sat up startled, with his black-tipped ears straight up. Jake....
79. MUSIC: INTO:
80. SOUND: DEMOCRAT WHEELS—HORSES HOOFS—ETC.
81. JAKE: (SPITS) I—uh—wouldn’t say nothin’ to yer Maw.
82. KID: Huh.
83. JAKE: Wouldn’t say nothin’ to her ‘bout—uh—you know—Fever racin’ Pete’s paint.
84. KID: Oh—
85. JAKE: Way yer Maw looks at it—uh—bettin’ ain’t right. (PAUSE) I guess next tuh eatin’ tuh baccah—worst thin’ yer Maw hates—she’s gamblin’.
86. KID: Then how we gonna—how can we—
87. JAKE: I wouldn’t say nothin’ to her. ‘Less she happens tuh ask yuh. Ain’t like you was doin’ any bettin’—all you’re doin’ is racin.
88. KID: Uh.
89. JAKE: Like she’s always sayin’—Gents don’t bet an’ Gents don’t chaw.
- (PAUSE WHILE HE SPITS AGAIN) Baldy—you—
90. SOUND: SLAP OF REINS
91. SOUND: SPEED UP OF DEMOCRAT—HOOVES
92. JAKE: Git yer nose out of it.....fin’ yerself no good fer nothin’ but politics.....
93. MUSIC: BRIDGE THEN BG FOR:

94. KID: Hadn't thought of that part of it. (PAUSE) Ma. (PAUSE) She used to be a school teacher before she married my dad and he went away with the South Saskatchewan—didn't come back again. Just me an' Ma an' Jake. (PAUSE) But if she didn't bother Jake too much—she didn't bother me. All that week at recess at Rabbit Hill School—after fours at home—
95. MUSIC: SEGUE INTO
96. MUSIC: HORSES HOOVES GOING TO BEAT HELL BG FOR:
97. KID: C'Mon, Boy—lay out fellah!
Yee-ah-ooooo!
98. MUSIC: UP AND STOP
99. JAKE: You're gonna win her er lose her on the start, Kid. Gotta practise startin'—over an' over agin. Now you stan' there with your hand on his neck—when I say go you intuh that saddle an' away like a scalded kiyooot.
100. KID: (BREATHLESS)
Okay—Jake. Okay.
101. MUSIC: HORSE EFFECT INTO BRIDGE AND DOWN BG FOR:
102. KID: Jake an' me worked on him—had him startin' dandy nine out of ten. An' when he finished the distance, he wasn't hardly blowin' at all. An' he stepped away al dancy, like he was walking on eggs. Jake said he's do. (PAUSE) Then Maw found out. She came out to the shed whilst I was washin' up fer supper.
103. MUSIC: OUT
104. SOUND: SLURSHING OF WATER IN BASIN—KID BLOWING
105. MA: Son
106. KID: Yeah, Ma. I'm almost done—right in.
107. MA: I heard something today, Son.
108. KID: Oh?
109. MA: Mrs. Dr. Fotheringham.
110. KID: (HE KNOWS WHAT'S COMING) Ah—
(EXCLAMATION TO COVER UP) Darn soap—my eyes—
111. MA: On the phone.
112. SOUND: KID POURING OUT SOAPY WATER INTO SLOP PAIL.
113. MA: Mrs. Fotheringham was talking to Dr. Fotheringham.
114. KID: Was she?
115. MA: He was talking with Mr. Golightly in the barber shop. (PAUSE)
116. KID: Did they?
117. MA: Yes. She told me there was to be a race Saturday afternoon. (PAUSE) Behind Wheeler's lumber yard.
118. KID: Uh.
119. MA: Between Fever and Pete Botten's horse. She told me there

- was some money involved. Fifty dollars. (PAUSE—THEN CRACK IT OUT) Is that right?
120. KID: Uh—uh—yeah—yes, Ma.
121. MA: Why did you do it, Son?
122. KID: Uh—
123. MA: You knew I wouldn't approve. You know what I think of that sort of thing. You know it's wrong, don't you.
124. KID: Yeah—
125. MA: I blame you just as much as I do Jake. (PAUSE) I'm beginning to think Auction Fever isn't a good thing for you.
126. KID: Oh—yes he is, Ma!
127. MA: Not if he's going to get you mixed up in—in—gambling!
128. KID: I—uh—
129. MA: I'd just as soon—see you—see you—chewing tobacco!
130. SOUND: THREE QUICK ANGRY STEPS
131. MA: (OFF-MIKE) There is not to be a race Saturday or any other day—with Pete Botten's horse—or with any other horse! —gettin' mixed up in horse racing—gambling—it's—it's immoral—I won't have it. You will call off that race and that's all there is to it!
132. JAKE: (PROTESTING FEEBLY) But—we already—she's arranged—Repeat Golightly he's got the—the—he's holdin' our—she's all arranged....
133. MA: Then—un-arrange it!
134. MUSIC: BRIDGE THEN BG FOR:
135. KID: We found Pete Botten leanin' against the Maple Leaf Livery Stables in Crocus. His tobacco cud had bulged out the side of his face so he was kind of smilin' lop-sided.
136. MUSIC: OUT WITH BOTTEN CUE
137. JAKE: Uh—heard we could fin' yuh here, uh—Pete.
138. PETE: Mmmh. (SPITS)
139. JAKE: Uh—we—uh had a little matter tuh talk over with yuh. (PAUSE-AWKWARD) 'Bout that race.
140. KID: 'Bout that race,
141. PETE: All set tuh git beat are yuh?
142. JAKE: (LONG PAUSE) Ain't gonna be no race.
143. PETE: Huh!
144. JAKE: Ain't gonna be no race. Kid's Ma won't let him.
145. PETE: Well—now—ain't that too bad.
146. JAKE: It is.
147. KID: It is.
148. PETE: 'Course—you'd of lost yer fifty dollars anyways.
149. JAKE: Huh!
150. KID: Huh!

151. PETE: This way—callin' the race off—yuh don't prolong the agony.
152. JAKE: What you drivin' at!
153. PETE: You just called the race off. Well—yuh don't expect tuh git yer money back, do yuh?
154. JAKE: I shore as do!
155. PETE: (SPITS) Well—you ain't.
156. JAKE: Pete—uh—this here manure fork—you know—you'd look awful funny wearin' her stickin' outa your wish-bone—
157. PETE: Would I? Would I now?
158. MUSIC: BRIDGE THEN BG FOR:
159. KID: Jake turned on his heel, me right after him. We headed for Repeat Golightly's barber shop. Repeat didn't have any customers in. Jake went right up to him...
160. MUSIC: OUT
161. JAKE: Repeat—the race is off—Kid's MA won't allow it.
162. KID: She's against gamblin'.
163. REPEAT: Well, that's too bad—too bad, Jake.
164. JAKE: So—uh—I gotta git that fifty dollars back agin. (PAUSE) No race—uh—bets off.
165. REPEAT: (PAUSE—LONG PAUSE) You spoke to Pete? Seen Pete about—
166. JAKE: Yeah—I seen him.
167. KID: We seen—we saw him.
168. JAKE: Claims the fifty's his.
169. REPEAT: I guess this is the sort of thing turned my father against gamblin'. Raced horses all his life—never gambled. Never wagered a penny—claimed it made bad friends....
170. JAKE: Pete Botten was never any friend of mine.
171. REPEAT: All the same, Jake—he's right—you called off the race....
172. JAKE: Yeah—but we didn't want tuh—
173. REPEAT: Ain't much you can do, Jake. Ain't much. I say—if he don't want you to have that money back, ain't much you can—Hey come back here, Jake—I don't want no bad friends—
174. SOUND: DOOR SLAMMING IN ANGER
175. MUSIC: BRIDGE THEN BG FOR:
176. KID: Jake he slammed right out of Repeat's shop. All the way home he didn't say anything. He went to Ma and he told her what happened to his fifty dollars if we didn't hold the race. Ma didn't give an inch. She's sure set against bettin'—an' chewing tobacco. (PAUSE) Next time we were in Crocus, we met Pete Botten in front of the Royal Bank.
177. MUSIC: OUT WITH TRAFFIC EFFECT
178. SOUND: CARS—TRAFFIC MUTED—BG

179. PETE: (OFF-MIKE) Trumper! Trumper! Hey—there—
180. JAKE: (ASIDE TO KID) Make out like you don't see him, Kid.
181. KID: Okay, Jake.
182. PETE: (STILL OFF-MIKE) Got a int'restin' proposition tuh make yuh—
183. JAKE: (TO KID) Cross the street in front of MacTaggart's store—all he wants tuh do is—
184. KID: He's comin' over, Jake—he's—
185. JAKE: Jist wants tuh crow. Aw—let me do the talkin', Kid.
186. PETE: (COMING ON) Lookin' all over fer yuh. 'Bout that race yuh called off.
187. JAKE: Mahh!
188. PETE: Feel awful sorry fer yuh—losin' fifty dollars without a fight. Now—I got a new critter today, Jake.
189. JAKE: Ain't int'rested—ain't int'rested.
190. PETE: Got a new critter tuhday, Jake. Bent Golly sold him to me. Figgered you might like tuh race the Kid's buckskin again him.
191. JAKE: Nothin' doin'!
192. PETE: I'd have tuh have odds though. (PAUSE—WHILE HE SNORTS) —he's a mule. (BURSTS INTO LAUGHTER)
193. MUSIC: TAKES UP PETE'S LAUGHTER THEN BG FOR:
194. KID: Next time was in Snelgrove's Bakery when Pete saw me an' Jake eating ice cream through the window. He came right in and in front of everybody....
195. MUSIC: UP THEN OUT WITH BOTTEN CUE
196. PETE: That's right—a jack rabbit—I got a real fast jack rabbit—with me up one him I figger he can still beat the Kid's buckskin pony! (BURSTS INTO LAUGHTER)
197. MUSIC: PUNCTUATES
198. PETE: Now we might work out some kind of a race if the mule don't suit you, Jake. Er the jack rabbit. (PAUSE) How about runnin' that horse against a prairie chicken?
199. MUSIC: PUNCTUATES
200. PETE: Now don't take it too hard, Jake. You know you don't really wanta race that horse—agin my horse er any other horse. If a fellah ain't got the guts—
201. JAKE: (STUNG BEYOND ENDURANCE) Guts! Guts! I got 'em! Kid's got 'em! We got 'em all right! We'll know yuh. That race is on agin: same place—same distance an' double the bet, you scroungin', stubble-jumpin', son of a smiley-faced hard-tail!
202. MUSIC: BRIDGE:
203. KID: Jake—what's Ma gonna say when she hears we're racin—
204. JAKE: We're racin'!

205. KID: But—Ma won't let us— Brown. Git 'em fixed.
206. JAKE: Yer Ma figgers it ain't right—but what that there what that—what Pete Botten's doin' to us is immoral too! If I got to take my pick between two kinds of a sinner, I know which kind I'm takin'!
207. MUSIC: BRIDGE THEN DOWN FOR:
208. KID: So there is how come we ended up behind Hig Wheeler's the next Saturday, all set to race Fever against Pete's paint. Jake and me brought Fever behind the democrat. At the last moment...
209. MUSIC: OUT
210. MA: Jake—I think I might as well go into Crocus with you—I've been putting off picking out material for slip covers too long and I don't—
211. JAKE: Huh!
212. MA: I say I think I'll come into town with you—
213. JAKE: But you—we don't— what's the idee changing your mind an'—
214. MA: I want to pick out slip cover material and— (COMPLETE BREAK AS SHE SEES FEVER TIED BEHIND THE DEMOCRAT) What's that horse tied up behind the democrat for!
215. JAKE: Ah—he—the Kid—the horse—gotta have—uh—needs his hind shoes fixed—got a appointment git 'em fixed this afternoon—uh—with Malleable
216. MUSIC: BRIDGE THEN BG FOR:
217. KID: We left Ma at MacTaggart's, then we headed for the race. (PAUSE) Half the folks from Crocus were there, and nearly everybody from Rabbit Hill district. Jake and Pete Botten weren't the only ones betting.
218. MUSIC: HAS ALREADY SEGUED TO
219. SOUND: CROWD BG
220. PETE: Sure—all right with me if Repeat's starter. Suits me. (SPITS)
221. JAKE: Fine with me an' the Kid.
222. REPEAT: All right. Now— Johnny—Johnny Totoole-
223. JOHN: Yep.
224. REPEAT: Stake's down there jist in front of the Western Grain Elevator. You go down there— keep a eye on that end of it. Go down there—
225. JOHN: Okay, Repeat.
226. REPEAT: Jake. I say, Jake—
227. JAKE: Yeah?
228. REPEAT: You sure about the start—this here standin' start beside the horses.
229. JAKE: Yeah.
230. JAKE: Yeah.
231. REPEAT: Little short on the leg—the Kid, —short legs—kind of hard to figger why you should suggest a

- standin' start. I say—kind of hard to figger—
232. JAKE: S'all right—'s all right.
233. REPEAT: Don't see how a kid with short legs kin git onto his horse fast as a tall fellah—
234. PETE: They made the terms—
235. REPEAT: Yeah—yeah. Now—get by—when I holler GO—each fellah leaps intuh the saddle—down to the stake where Johnny Totoole is—'round an' back here agin.
236. JAKE: Yeah—yeah— (ASIDE) Better git next your horse, Kid.
237. KID: Okay—Jake...
238. REPEAT: Wait fer Johnny Totoole tuh git set down there.
239. PETE: Real pretty horse you got there, Kid.
240. KID: Mmmmh.
241. PETE: Mind if I—uh—pet him a bit—silver mane—
242. KID: Would you keep your han's off of him, Mr. Botten?
243. PETE: Sure—sure— (PAUSE) pretty— (PAUSE) SPITS—but don't make 'em run faster. Er turn faster—
244. JAKE: Lookin' at the ugly jughead on that horse of yours, Pete—he must be awful fast!
245. PETE: We'll see—we'll see—in a minute.
246. KID: Two an' a half.
247. PETE: Ah-hah. Here, fellah—
- let's see—let's—
248. KID: I told you keep your han's off of my horse—
249. PETE: Jist lookin' at his teeth—lift his lip—
250. SOUND: HORSE
251. JAKE: Let that there horse alone!
252. PETE: Jist lookin' at his teeth.
253. JAKE: Only ones he's got. Keep yer han's off of that horse!
254. REPEAT: Ready—ready fellahs—
255. JAKE: Yeh.
256. KID: Yeh.
257. PETE: Uh.
259. REPEAT: (LONG PAUSE) Go!
260. SOUND: GRUNTS FROM PETE AND THE KID—SHOUTS FROM CROWD
261. MUSIC: HORSES
262. KID: Yip-ee-eye-ow-eeeeeeee! Cuh-mon—Feeeeeeeeever!
263. PETE: Into it, yuh black an' white beast—
264. MUSIC: TAKE IT UP FOR BRIDGE THEN SEGUE
265. MUSIC: HORSES' HOOVES—FADE TO BG FOR:
266. KID: I into that saddle like a toad off a hot stove an' dug my heels into Fever an' gave him the leather both sides. He jumped straight into a gallop. Fever had his head up and fightin' like anything.

- His head came down an' he threw both shoulders into it. Then Spider an' Pete were beside us, an' Fever has his head up again. Pete passed us an' Fever wasn't runnin' at all. He wasn't runnin' at all! He was tryin' but I'd seen old Baldy do better! I leaned over his neck—
267. MUSIC: UP WITH THE HORSES' HOOVES
268. KID: (SCREAMING) Please, Fever, please! Come on, boy—come on, boy.
269. MUSIC: WIPE HIM OUT WITH THE HORSES' HOOVES THEN BG FOR:
270. KID: Fever threw back his head an' I felt something wet on my cheek—foam blowin' back. Spider reached the stake five lengths ahead of us. He made the turn like you snap your fingers. Fever an' me were halfway down the second lap when Pete an' that paint crossed the finish line. Pete was over by Repeat Golightly when I climbed down from Fever.
271. MUSIC: HORSES HOOVES OUT
272. KID: He didn't run, Jake! He didn't run! He didn't run a bit—
273. JAKE: All right, Kid—all right—
274. PETE: Some horses is like that. When they git up agin somethin' good—they quit.
275. JAKE: This horse ain't no quitter!
276. KID: This horse isn't any—
277. JAKE: There's somethin' fishy about this here—
278. PETE: Beat fair an' square—no use you feelin' his front legs—
279. JAKE: Somethin's wrong with this here horse. I'm feelin' his legs—maybe a good kick's lamed him—a hair tied tight—
280. PETE: I done nothin' to his legs—
281. MA: (OFF MIKE) JAKE! JAKE!
282. KID: It's Ma, Jake—Jake—
283. JAKE: Let's take a look at this horse's nose—see what—
284. MA: Son! Jake! You've—you've raced! An' lost.
285. PETE: An' lost.
286. MA: Son, you've deliberately disobeyed me! You've—Jake—what are you doing!
287. JAKE: Lookin' in this horse's nose. I'm lookin' fer somethin'. Somebody's went an'—
288. MA: I forbade you to race that horse and you went ahead! I—
289. JAKE: Mebbe a sponge up one nostril—cuts off their wind.
290. KID: Ma—Auction Fever didn't run at all. He—somethin's wrong—
291. PETE: Jist can't run—nothin' wrong with him. I didn't do nothin'—you was all standin' round before the race—
292. JAKE: Nothin' in his nose—let's

- see—they ears—sometimes water
in their ears'll do the trick.
293. PETE: Sure—sure—I brung
along a waterin' can—sprayed his
ears like a rose bush.
294. MA: That's enough. Son, you
come with— (PAUSE) What have
you got on your face—what have
you got in your mouth—
295. KID: Nothin'—I got nothin'—
296. MA: Brown—why—why—
tobacco juice—you've ... Jake!
297. JAKE: Nothin' in his ears—
298. MA: Teaching my boy to chew
tobacco!
299. JAKE: Chew tuhbacca!
300. MA: Look at it! All down his
chin—over his cheek!
301. JAKE: Well, now ain't that
in'trestin'—
302. KID: I haven't bin chewin' any
tobacca—
303. JAKE: Pete—ain't that
intrestin'—
304. PETE: I—uh—what you—
305. JAKE: Jist—take a look under
this horse's lip—see what we
find—
306. MA: Betting is bad enough—
but chewing—a child chewing!
307. JAKE: There she is—take a look
at that—biggest jag of chewin'
tuhbacca I ever seen under that
horse's lip—
308. REPEAT: (OFF-MIKE) Guess I
better hand over this money to
you—I say I got the money, Pete—
309. JAKE: Don't give him that
money—
310. PETE: Now look here—that race
was fair an'—
311. JAKE: Horse that likes chewin'
tuhbacca. Ain't that intrestin'.
Shame on yuh, Kid—teachin' a
poor defenceless dumb critter a
filthy habit like chewin—
312. KID: I didn't teach Fever—
313. JAKE: Say—Pete—you had a
chew in your mouth jist before that
race—jist before you took a look at
Fever's teeth—now—that horse
wouldn't be chewin' Black Judas
plug—your brand—would he?
314. PETE: I don't know what you're
talkin' about—I don't....
315. MA: Pete Botten! Did you or
did you not—put a—a cud of
chewing tobacco in my—in that
horse's mouth!
316. PETE: Why—I—uh—how do
you—uh—
317. JAKE: Right between the upper
lip an' the teeth. Makes 'em slobber
it down—then that cuts their
wind—
318. PETE: You can't prove nothin'—
you can't prove nothin'!
319. MA: Will the horse be all right,
Jake?
320. JAKE: Why sure—won't hurt
him now. He's all right now—

321. PETE: I want the money I won—
322. REPEAT: Jist a minute—jist a minute—got to git this cleared—
323. MA: You are going to race again, Mr. Botten! (REALLY ANGRY—HER VOICE STEAMING WITH PENT RAGE AND CONTEMPT) You will climb up on that horse of yours—
324. PETE: Uh—I ain't—
325. MA: You will run an honest race against my Son....
326. PETE: Oh no—uh—
327. MA: Don't interrupt when I'm talking—
328. PETE: Ain't fair—ain't fair—that kid don't wear more'n don't weigh more'n a grasshopper! I weigh over a hundred an'—
329. MA: He hasn't put on or taken off weight since the race was arranged. You deliberately—
330. PETE: I ain't racin' again—
331. REPEAT: Pete—I'm holdin' the money—I say, I'm the one decided whether the money's won er not.
332. PETE: Gah.
333. REPEAT: I figger you better climb up agin, Pete. Climb up agin.
334. MUSIC: BRIDGE THEN BG FOR:
335. KID: Pete he sort of looked sideways at Jake and the other folks around. They weren't so fussy about seein' a kid an his horse get diddled. (LEAVE THAT EXPRESSION) (PAUSE) You should of felt Fever under me that time. He ran smooth with his silver mane flyin'—his neck laid out.
336. MUSIC: SEGUE INTO HORSES' HOOVES
337. KID: He ran like the wind over the edge of the prairie comin' to tell everybody they can't live forever. Slick as the wind through a field of wheat. Slicker'n peeled Saskatoon. (LONG LONG PAUSE)
338. MUSIC: UP AND STOP-SEGUE TO
339. SOUND: CROWD CHEERING RISING
340. KID: (QUITE SIMPLY) We won.
341. SOUND: CROWDS INTO:
342. MUSIC: TRIUMPHANT BRIDGE THEN OUT
343. JAKE: Real horse, Kid—real horse.
344. KID: Yeah, Jake—yeah.
345. JAKE: Only horse I know got him three gears in high, Kid.
346. KID: Only horse I know can make my chest an' my throat plug up the way he does, Jake.
347. JAKE: Yeah—yeah. (PAUSE) Pete Botten he ought to of known better.
348. MA: (OFF-MIKE) Known what, Jake? (ON) Known what, Jake—who?
349. JAKE: Pete Botten. He ought to

known. (PAUSE) Gents—that
Fever he’s a real Gent. (PAUSE)
An’ a real gent don’t chaw.

350. MUSIC: FINALE

ANNCR: “Gents don’t Chaw”—a Jake
and the Kid story by Canadian
writer, W.O. Mitchell—fiction
editor of Maclean’s Magazine.
John Drainie is starred as Jake
Trumper—and Billy Richards is the
Kid. Repeat Golightly is played by
George Robertson, and Pete Botten
by William Needles. Ma is Claire
Murray. Sound: Ed Vincent;
technician, Don Bacon.

ORCH: THEME: ESTABLISH
AND TAKE DOWN BEHIND
AFTER ABOUT 15 SEC.

KID: I could hear our house sort of
cracking its knuckles as I lay there
in bed. An’ I could hear Jake
snorin’ gentle an’ the wind at my
screen an’ the frogs in their sloughs.
Prairie gets real still at night.
(PAUSE) I didn’t feel so good lyin’
there in bed. I kept thinkin’ of my
horse—Auction Fever—the way he
bunts you with his nose—the way
he runs when you turn him loose,

slick as the wind through a barley
field. I felt awful—thinkin’ how I
might not be able to keep him.
(PAUSE) Awful....

ORCH: THEME: UP AND OUT

ANNCR: But that’s next week’s
program—when the kid’s in trouble
with horse Auction fever again—
real bad trouble this time. We invite
you to listen next Tuesday night, at
the same time, for another story
about Jake and the Kid.

These programs are produced in our
Toronto studios by Peter Francis,
with original music by Morris
Surdin.

ORCH: THEME AGAIN

ANNCR: Here’s a special
announcement. Next Tuesday, Jake
and the Kid will be heard at the
usual time, but beginning February
4th, that’s a Sunday, the show will
go on at 5 p.m., Eastern Standard
Time. That’s beginning, Sunday,
February 4th.

Don Sims speaking. This is the Trans-
Canada Network of the Canadian
Broadcasting.

(*Jake and the Kid* by W. O. Mitchell, text and audio reproduction with permission.)

Journal Entry 3

Did you like *Jake and the Kid*?

In a journal entry, write an informal personal response to *Jake and the Kid* and perhaps to radio drama. You may use any form you wish, but aim to show your feelings and support them.



Responding Critically to Audio — *Jake and the Kid*

Enjoying *Jake and the Kid* requires that you understand the setting and listen attentively to the voices and sounds to gain images of the characters and their interactions. Because your recording allows you to listen several times, Mitchell's characters can become even more vivid to you than to the original radio audiences of about fifty years ago.



ResourceLines, “Responding Critically to a Dramatic Script”, pp. 56-57 provides eight questions about various aspects of script.

Choose one of those questions and develop a response of at least a page.

Aim to answer the question well rather than to use any specific number of words. Your marker will be looking for ideas and support in addition to writing skills.



Evaluation of Response to Audio

Thought and Detail	Writing Skills
<i>The student...</i>	<i>The student...</i>
Excellent <ul style="list-style-type: none"> • focuses on a strong thesis • supports ideas insightfully • makes deliberate connections 	Excellent <ul style="list-style-type: none"> • uses skillful, fluent, and effective structures • uses precise and controlled diction • uses generally correct grammar and usage
Proficient <ul style="list-style-type: none"> • focuses on a clear thesis • supports ideas carefully • makes definite connections 	Proficient <ul style="list-style-type: none"> • uses clear and fluent structures • uses specific diction • makes a few errors in grammar and usage
Satisfactory <ul style="list-style-type: none"> • develops ideas appropriately • supports ideas with straightforward details 	Satisfactory <ul style="list-style-type: none"> • uses clear but ordinary structures • uses quite general diction • makes many errors in grammar and usage
Limited <ul style="list-style-type: none"> • focuses on a useful thesis • supports ideas adequately • implies connections • creates a weak thesis • provides inadequate support • leaves connections unclear 	Limited <ul style="list-style-type: none"> • uses some ineffective structures • uses very general and/or imprecise diction • lacks control of grammar and usage
Poor <ul style="list-style-type: none"> • lacks adequate response 	Poor <ul style="list-style-type: none"> • lacks acceptable writing skills



Journal Entry 4

Jake and the Kid is more than an extended story of a boy, his mother, and the hired man on a farm of the 1930s. It is a story of the connection of people and places, particularly a boy and the prairie. It is the story of youth and learning—a boy learning about adulthood, about values, about human weakness.

In a journal entry of at least a page, consider the purposes of the episode that go beyond entertainment. Some questions may assist you.

- Of what worth is this story to youth?
- What can be learned from *Jake and the Kid* that is applicable to life today?

Ten Tips for Radio Dramatists

1. Tell a good story.
2. Keep it simple. Avoid complex themes with many characters.
3. Plan the plot carefully with a definite beginning, middle, and end.
4. Know your characters well. Show their individuality in their speech.
5. Use speech, sound effects, music and silence, the four essential features of radio drama.
6. Choose words carefully—the play stands or falls by the dialogue and not the amount of music or sound effects cues.
7. Vary the pace and length of scenes—as well as their background acoustics and 'location'.
8. Scripts require a professional manuscript format.
9. Enjoy writing your play. (If you enjoy it, other people will, too!)
10. Ignore some of these tips—but have good reasons for doing so!

Script Writing Assignment

The script writing assignment consists of two parts.



Part 1:

Write a short radio play of no more than five minutes based on some child-adult relationship. You may want to return to the anecdote you wrote in Unit 2, for example, and rewrite it into dialogue, add sounds, and *presto!* You will have a radio script—or, at least, a script that can be edited into reasonable condition. Two to three pages of script will likely be sufficient.

When people read your script, they should be able to hear voices and clearly imagine actions. You have a pattern of presentation in the *Jake and the Kid*, episode 31 “Gents Don’t Chaw”. Each speech need not be numbered—that is done for convenience of producers. Note carefully the distinct indication of speakers and sounds. The sounds assist the reader in visualizing the actions. It must certainly become more engaging than listening to a TV set in the next room.

Your characters should be realistic and most definitely not patterned after television characters.



READ ResourceLines pp. 53-56 for information about how to read and write a dramatic script.

You might begin by using a chart to plan your script.

Characters	What attitudes?	What happens?	What are the results?

This image shows a single page of white paper with horizontal blue or grey ruling lines. The lines are evenly spaced and run across the width of the page, leaving small margins at the top and bottom. There is no handwriting or printed text on the page.

Lined paper for writing.

[illegible]



Part 2:

You are to record at least one minute of your radio script. You are welcome to record all of it! This may be enjoyable if you have someone (or several people) to help you. The purpose is not to produce an award-winning radio drama. Rather, demonstrate your skill of controlling your voice in various situations.



Evaluating Radio Script

<i>The student...</i>
Excellent <ul style="list-style-type: none">• engages interest• controls voice excellently• uses sounds effectively• focuses strongly
Proficient <ul style="list-style-type: none">• arouses interest effectively• controls voice strongly• uses sounds effectively• focuses clearly
Satisfactory <ul style="list-style-type: none">• arouses some interest• controls voice appropriately• uses sounds adequately• focuses weakly
Limited <ul style="list-style-type: none">• arouses little interest• shows little control of voice• uses sounds in limited ways• lacks focus
Poor <ul style="list-style-type: none">• produces a script inadequate in all aspects



Creative Collection Ideas from Jake and the Kid

Remember that these will be submitted with Unit 4.

You are expected to produce at least one item for your *Creative Collection* to exercise your skills in representing, that sixth language art. Experiment to ensure that form accentuates meaning in your own work. Here are some ideas, but you may use your own.

- Write (and record, if you wish) a commercial that could be aired on radio during *Jake and the Kid*.
- Advertise next week's episode.
 - Create a print advertisement for a newspaper.
 - Write and record a promotion for broadcast on radio.
- Write (and record, if you wish) an interview with one of the characters.
- Draw and/or paint your 'picture' of one or more of the characters.
- Create a poster, editorial, or news report for some event likely part of the life and times of *Jake and the Kid*.
- Create a "Day in the Life of Jake and The Kid" in poster, comic strip, or multi-media format.
- Write a news report of the race for the local newspaper, the "Crocus Chronicle".



Journal Entry 5

What possibilities have you found in poetry and/or drama in this unit?

This is an 'open' entry, but the activities and the experiences may result in some interesting observations. You may wish to think about the characters you have 'met' in this unit and their perspectives of life. You may wish to consider answers to "How is life still like that?" Your entry may take any form, visual or written (or both).

The Structure of English

Like turnips, this will be good for you!

What are adjectives?

Adjectives give additional meaning or description to nouns and pronouns. *Adjectives modify nouns or pronouns.*

*Susan has a black dog that follows her past the dark woods on her way
to the secondary highway on wintery mornings.*

Adjectives most often are placed in front of nouns as the underlined pairs of words show. They are also common with linking verbs (see Unit 1).

Sally's large house is pink. (Both *adjectives* modify house.)
 adj n adj

I am short. (The *adjective* modifies a pronoun subject.)
p adj

John is tall. (The *adjective* modifies a noun subject.)
n adj

What are adverbs?

Adverbs are words and phrases that add meaning to verbs, adjectives, and other adverbs. That may seem confusing, but adverbs explain *time* (when), *place* (where), *manner* (how), or *degree* (to what extent).

Most adverbs modify verbs: Adverbs may occur in several locations in a sentence, but **after verbs** is most common.

Time: The paper is published weekly.

v adv

The engineers designed a new bridge today.

v adv

Place: Dandelions grow everywhere.

v adv

The cat has caught a mouse in the basement.

v adverb prepositional phrase

Manner: Babies will cry loudly.

v adv

Degree: Henry travelled far.

v adv

Placement of adverbs varies and sometimes confuses writers. They may occur

- at the beginning or end of the sentence
 - Recently, I failed a math test.
 - I failed a math test recently.
- between a helping verb and its main verb
 - I have recently failed a math test.
- immediately before or after a verb but **not** between a verb and its object
 - I recently have failed a math test.
 - I have failed recently.
 - **NOT** I have failed recently a math test.

- immediately before an adjective
 - My ridiculously low score means I must repeat the course.
adv adj n
 - What is that terribly loud noise?
adv adj n
 - You are very seldom late.
pro v adv adv adj

Part of the confusion with adverbs is their very flexible placement within the sentence.

- We *almost* lost all the crop.
(Disaster threatened, but apparently nothing was lost.)
- We lost *almost* all the crop.
(Disaster was real; very little of the crop was saved)

Only may be placed in seven different positions in the following sentence, but each location produces a different meaning. (Isn't English wonderful?) Place **only** in each of the positions and notice the shifts of meaning:

I said you took the apple.

The **Response Booklet** has an assignment on adjectives and adverbs.

Vocabulary Log

In the Introduction Unit Booklet, you were instructed to extend your vocabulary by creating a **Vocabulary Log** in which you

- list new words and their definitions
- list words that are more precise than your usual choices

The Vocabulary Log is to be submitted with each unit.



Remember the Journal

1. Your **Journal** is to be written on your own paper and attached to each **response booklet** as required.
2. This unit's **Journal** should contain five numbered entries, one labelled "Mark this one".

	<i>The student...</i>		<i>The student...</i>
Excellent	<ul style="list-style-type: none"> · shows perceptive and original thoughts · develops thoroughly detailed content · shows self-evident purpose · uses clear and consistent voice throughout · organizes effectively according to choice of principle · uses thoughtfully creative language 	Satisfactory	<ul style="list-style-type: none"> · shows conventional thoughts · develops content insufficiently · shows varying or indeterminate purpose · uses inconsistent voice · organizes weakly, without evident principle · uses vague or general language often
Proficient	<ul style="list-style-type: none"> · shows perceptive but not especially original thoughts · develops clearly detailed content · shows clear purpose · uses consistent voice throughout · organizes according to clearly chosen principle · uses appropriate language 	Inadequate	<ul style="list-style-type: none"> · shows lack of thoughts and details · shows lack of awareness of purpose · shows inconsistent voice



Remember Supplementary Exercises

In Unit 1 of English 10-1, *Supplementary Exercises* are promised for Units 1 to 7.

Your marker will attach a supplementary exercise to the Response Booklet.

To be significantly useful, each supplementary exercise should be completed when you receive each marked unit.

Remember that Unit 9 requires submission of all supplementary exercises.

Pelipowes

**English 10-1
Resource CD**

Track 1 / Unit 3

*Gents Don't Chaw -
Jake and the Kid*

Track 2 / Unit 5

David

Alberta Distance Learning Centre



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English 10-1
Units 1, 2, & 3

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